DWBULLETIN 17 & 18

WINTER SPECIAL - DEC, JAN

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1984 WINTER
SPECIAL ...

1) COVER PHOTOGRAPH: Colin Baker in the execution cell from Season 22's second story VENGEANCE ON VAROS. Copyright(c) BBC Photo Publicity. (Used with kind permission of Colin Baker).

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SPECIAL THANKS TO J.JEREMY BENTHAM WITHOUT WHOSE HELP HALF THIS ISSUE WOULD NOT HAVE BEEN POSSIBLE.

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In issue 15 I asked readers to write in if they knew of any episodes, currently 'missing' from the BBC Archives, which exist as soundtracks. I was hardly prepared for the flood of enthusiastic replies that followed, each saying, more or less, the same thing: "YES, every episode of DOCTOR WHO exists in audio form!" It should be stressed that there is nothing illegal about possessing such tapes; audio taping was the 'only' method of recording off the television in the '60s which is equivalent, today, of video-taping, again quite lawful if done for the purpose of your own private viewing. However, it is illegal to possess a master-tape of a DOCTOR WHO story since the tape is BBC property and you are thus committing the crime of theft. Here follows a selection of replies in which some people have, quite understandably, requested to remain anonymous...

PAUL CLARK, Cheadle, STOKE ON TRENT

After reading Michael Long's plea for anyone to come forward who has soundtrack recordings from missing episodes, I decided I would write to inform you that recordings do certainly exist.

I, personally, have the majority of the missing episodes on audio (ie: the definition of 'missing' being anything the BBC don't have film copies of), some are poor quality and some excellent, but all listenable.

When one listens to certain stories, particularly the latter Hartnell and the early Troughtons, it becomes very obvious why these episodes are 'missing' from the 16mm film print library. Some while ago I was led to believe that the BBC have audio recordings from every story, but access is only available to relatives or people that worked in or on that particular episode or story.

Another of your readers suggested the clip on 'Blue Peter' introduced by Peter Purves. This was from 'The Traitors', episode 4 of *DALEKS' MASTERPLAN*, and was shown on 'Blue Peter' on 5th November, 1973. Mysteriously, this episode didn't find its way back to the Archives once they'd used the clip (incidentally, the chap thought the Tardis was featured in the clip, but it was, in fact, the inside of Mavic Chen's space-ship, the 'Spar', which the Doctor, Steven and Bret Vyon had stolen). On the subject of clips, I have it on strong authority that there is a fan who has a clip of the Daleks (from *MASTERPLAN*) using flamethrowers to burn their way through the forest on Kembel.

I hope my letter has proved informative and interesting and has perhaps cheered up Michael Long who came across as being almost despairing in the hope that audios from missing episodes survive.

ANDREW MYERS, Enfield, MIDDLESEX

I must confess to being rather surprised at Michael Long's letter in *DWB:15* which concerned audio recordings of missing episodes. Many people in the DWAS, including myself (a keen audio collector), have been aware of the existence of these recordings for some time. Indeed, there are many audio recordings of missing episodes from both the Hartnell and Troughton years in existence. I am myself the owner of an excellent recording of *EVIL OF THE DALEKS*—the particular story you asked about. I also have copies of *THE MACRA TERROR* (complete) and *THE ICE WARRIORS*(1 & 2), all clear, perfectly audible recordings. I am also aware of recordings of *TOMB OF THE CYBERMEN*, the missing episodes of *THE INVASION* and *THE TIME MEDDLER*, an audio recording of which existed long before it was found in Nigeria. There are many others as well. However, I don't think that the existence of these soundtracks has got anything to do with the existence of corresponding video copies of the stories. I doubt very much if I'm going to be the only person to respond to your request, as many friends of mine, as well as some members of the DWAS Exec, are owners of these recordings.

By the way, I'd like to congratulate you for your part in reporting about the 'Afro-Tapes' and also for producing the best fanzine around.

ANONYMITY REQUESTED

Following your request in *DWB:15* I can confirm that the following exist: *MARCO POLO*(all, and in bad(and I mean bad)quality), *REIGN OF TERROR*(also bad), *CRUSADE* (a couple of parts, not all), *THE DALEKS' MASTERPLAN*(fair quality), *SMUGGLERS*(first episode is bad, 2,3,4 quite good), *POWER OF THE DALEKS*(quite good), *THE HIGHLANDERS* (bad, to be honest—terrible!), *UNDERWATER MENACE* (unsure), *MOONBASE*(fair), *THE MACRA TERROR*(unsure), *FACELESS ONES*(unsure), *EVIL OF THE DALEKS*(excellent, particularly parts 6 & 7), *TOMB OF THE CYBERMEN*(fair), *ABOMINABLE SNOWMEN*(unsure) *ICE WARRIORS*(unsure), *WEB OF FEAR*(unsure) *WHEEL IN SPACE*(quite good)... There are probably many more as I have been informed that everything except all of *GALAXY FOUR*, *MISSION TO THE UNKNOWN* and parts of *THE CRUSADE* exist.

ANONYMITY REQUESTED

On the subject of soundtracks, I can get every *DOCTOR WHO* story transmitted on soundtrack, so I can confirm they exist.

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TERRY SHEW, LONDON SE4

I wonder how other fans feel about the coding system used for *DOCTOR WHO* serials since the beginning? Using the letters of the alphabet as the present one does and then doubling, tripling, and so on as the alphabet is exhausted each time seems (to me) unwieldy, and does not, in itself, give a very good idea of the serial it is meant to represent.

I would suggest, as an alternative, the folowing idea. Why not use 3 segments of information separated by obliques? For example: PT|5(5)|41. The first section tells us the Doctor involved, in this case Patrick Troughton (the initials of the 6 Doctors have not, as yet, coincided). The second section tells us the season followed by, in brackets, the serial number in that particular season. The last section refers to the serial number over the entire history of the programme, in this case *THE WEB OF FEAR*.

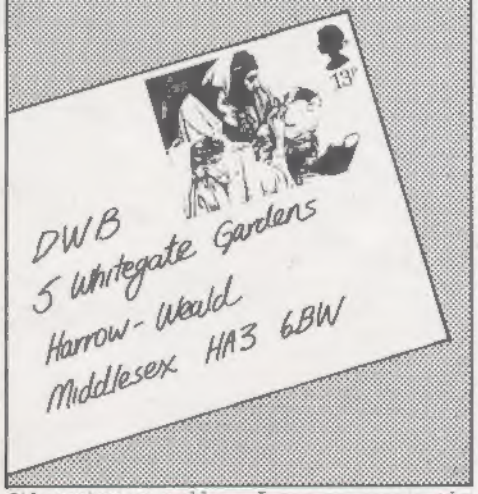
Such a system, I believe, would give all those people interested in the show an immediate idea of where a particular story stood chronologically. Furthermore, it could also be applied to the Target novelisations, to both enable collectors to keep them in a logical order, should they wish to do so, without too much research and also to enable new fans (and older fans with short memories!), to determine quickly the era concerned, especially as mention or pictorial representation of particular regeneration is often missing from recent novelisations and reprints.

* * * * * * * * * * *

PAUL GRIFFITHS, Crewe, CHESHIRE

The news of the discovery of the Hartnell stories *THE WAR MACHINES* and *THE MEDDLER* is just great, such a pity that we will probably never get to see them again. On the subject of Hartnell, I think that we should begin to pester the BBC right now about having a 'William Hartnell Week' in early April next year, to celebrate the Tenth Anniversary of the great actor's death. Not only some of his better *DOCTOR WHO* performances, but also some of his films—too many people seem to forget that he was a very fine

LETTERS



film actor as well. I see no reason why the Beeb can't do this, perhaps in the early evening on BBC2, or even on BBC1 after the children's programmes and before the news ?

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DAVID McGARVA, Nr.Pershore, WORCS

I'd like to congratulate you on producing an excellent *DOCTOR WHO* News-Magazine. It is definitely one of the best things I've ever seen.

I was a member of the 'DWAS' from 1979-'82, but left because of growing disenchantment with fandom and the programme Over the last few years, though, I have started to buy fanzines and have become besotted with the programme again, especially after the last season(bar *WARRIORS OF THE DEEP* !). I'm glad I found *DWB* as you make rejoining the 'DWAS' virtually a redundant process ! You seem far superior to C.T., and with far better reproduction, paper, artwork and contents etc.

SHAUN TOUGHER, Lisburn, NORTHERN IRELAND

Recently I have felt your magazine has become a little stale. Maybe it's because the show is off the air and so there is little to discuss. However, you could, surely, come up with more stimulating features than the likes of 'Producing a Fanzine' and 'Violence in *DOCTOR WHO*' ?

Season 22 sounds very promising indeed. JN-T is certainly pulling out all the stops for the Sixth Doctor. Being a great fan of the Fifth Doctor I find it a terrible pity that Peter left when he did, although the impact of *CAVES OF ANDROZANI* wouldn't have been the same if he had survived. I would have loved to have seen Peter in action with the superbly brilliant Second Doctor.

All those people who blindly criticised his subtly crafted character should be ashamed of themselves for we have often heard how sensitive a man Peter is and he must have found the criticism hard to bear. I'm sure he felt he was disappointing the fans and perhaps was even pressurised into making the decision to leave.

Perhaps those critics will realise just how great the loss of Peter is when they get a greater taste of the less that subtle creation of the Sixth Doctor. Appreciation always seems to come too late for the 'subtle' Doctors, such as Patrick Troughton's...

ANDREW BELL, Keresely, COVENTRY

I am just writing to say how excellent I thought Peter Davison was as the Doctor. I, for one, shall miss his great acting style. Stories like *CASTROVALVA*, *BLACK ORCHID*, *SNAKEDANCE*, *THE FIVE DOCTORS* and *FRONTIOS* are examples of *DOCTOR WHO* at its best, coupled with the excellent production of JN-T who must be the show's best producer ever (it is really great to know he's staying another year). Together they sure turned out the goods and if Colin Baker is a half as good as Davison then he'll be brill !

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LIAM-MICHAEL RUDDEN, Leith, EDINBURGH

The following is in reply to the 'Recall U.N.I.T.' review entitled 'U.N.I.T. Shambles' that you printed in your October issue. One or two points need to be made in answer to what was a very badly informed review.

Firstly, let me clear up the reviewer's confusion as to the character of John Scott Martin. He appeared as himself doing a parody of the Supreme Dalek. The likeness between him and the first Doctor was purely coincidental. When there are 800 plays being performed in Edinburgh at one time, as there are in Edinburgh during the festival, the demand for theatres is high. The Moray House Theatre, where 'Recall U.N.I.T.' was performed, held 250 people, and was considered to be adequate for the play. It also proved to be very successful. Dr.Colin M. Barron also stated that there were no costumes-nonsense, each actor had at least three different costumes, and in some cases five costume changes,and costumes were also ordered especially for the show. Mr.Barron also claimed that many parts were played by Edinburgh 'DWAS' members. This, too, is nonsense. The play was cast from professional actors from around the U.K., and in the case of Stallion, a professional singer. Members of the cast came from London, Edinburgh, Middlesborough, Birmingham and Sweden. Indeed, out of all the cast, the only person who happened also to belong to the 'DWAS' was myself, and this was purely a coincidence.I would be interested to know where Dr. Barron gleaned the information that many of the cast were 'DWAS' members, as he implied that this was the cause for what he described as "lacklustre" acting. Finally Dr. Barron comments that there were no sets, I suggest that next time he looks more closely. There were sets, and it was felt that the sets we had were quite suitable. Indeed, as any real theatre-goer will tell you, it is not the sets that count, but the atmosphere created by the performers. As it was a low-budget production, what did he expect ... Colour Separation Overlay ?

It was unfortunate that Mr. Barron felt he had to be so scathing. However, not to worry, as the critics that count (ie, 'The Stage', 'The Scotsman', 'C.T.' (!)) were favourable...

DR.COLIN M. BARRON, Perthshire, SCOTLAND

I found Neil Hutching's letter to be extremely irritating. Who does he think he is ? How on earth can he call *DWB* "annoying and pompous", adjectives which sum up his letter perfectly. His condemnation of your note to advertisers reveals only a lack of knowledge of the law as it applies to publications. Does he not realize that you could easily end up being prosecuted if you didn't have a disclaimer such as that ? He is also wrong to condemn your use of 'hype'. This is a well-recognized part of journalistic technique and is entirely justified. You *must* "sell yourself" in your adverts and editorial—how else are you going to attract the reader ? And an editor 'should' have a good conceit of himself to create the optimistic, dynamic mood which is necessary in a publication of this sort. What does he expect you to say: *"How to use your MEDIOCRE DWB video cover !"* (?). Actually, I thought Judith's covers were excellent, especially the latest one of *ANDROZANI* .

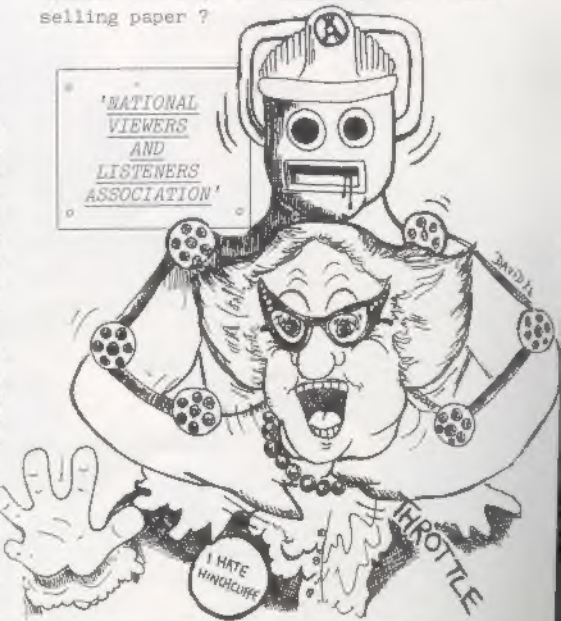
As for his wounding criticisms of my articles I would like to take this opportunity to reply. As for me *"taking things too seriously"*in my *"rubbish"*about the Cybermen, I would point out that I was only trying to reflect the very serious concepts that Dr.Kit Pedler embodied in the Cybermen. I felt that a sombre tone was needed in the article as a mark of respect for the late Dr.Pedler, who only died three years ago. All the views expressed in the article (e.g. that *"we are all in danger of becoming Cybermen"*), were ones that Dr.Pedler himself held. I did a lot of very careful research before writing the article and I do NOT accept that it was *"rubbish"*.

As for his criticisms of my 'Producing a Fanzine' article, I admit that I am a *little* baffled. This article was written following a request from Gary and was an expanded, updated and revised version of an article that I wrote for the *'British Medical Journal'* in 1979 titled *"How to Improve a Student Journal"* which itself was as a result of a request from the editor of that journal. Many of the tips given were picked up from professional printers, graphic designers and editors I have worked with over the years. They are tips that thousands of people in these trades use every day to good effect — Mr Hutchings may think they are *"not terribly good advice"* but then I think that Mr Hutchings is the sort of person who would not take advice from anyone.

I am sorry that so many fans were upset about my comments of *EARTHSHOCK* and *THE REVENGE OF THE CYBERMEN* . Actually, I enjoyed both these stories and I loved *EARTHSHOCK* which is my favourite Davison story (I accidentally missed an episode of *ANDROZANI*). I concede that I made an error about the Cyberbombs but I believe that *REVENGE* had other flaws. Some fans also seemed to misunderstand my use of the term *"comic-strip orientated"*.By this I meant that the story consisted of a series of action sequences as opposed to the earlier, more thoughtful Cyber-stories. But this worked to *EARTHSHOCK's* advantage and resulted in a very exciting story. I was only trying to say that I wished the stories contained some of the more subtle aspects of the Cybermen such as their use of hypnosis.

NEIL HUTCHINGS, Maidstone, KENT

O.K., I'm convinced—it *was* hyperbole. I don't mind, when it comes down to it *DWB* is still the best 'zine around. I clapped silently at your contemptuous attitude towards the S*N—*how* can it be the best-selling paper ?



LETTERS CONTINUED ON PAGE 5 . . .

Anyway, *DWB:16* was as good as ever — I especially liked Philip Wagstaff's inspired manic-style cartoon. News is a bit thin on the ground at the moment — isn't it depressing about the repeats ? Just shows you how intransigent the BBC can be —how many pleas and petitions can they have received for 'To the Manor Born'? As much as I love that programme , it *has* already been shown TWICE on BBC1 !!! But that's the BBC all over innit ?

RUSS MERRYMAN, Nr. Sheffield, S YORKSHIRE
Good interview with Nigel Robinson, despite him having the Target Editor's job for a very short time—he certainly knows where his towel is. However, the Target 'Collectors Guide'—couldn't we have had the original covers as these are the real collector's items.

Dr.Colin Barron is, of course, correct. Whitehouse is wrong. Here's my opinion : We live in (apparently) a democracy,where what the majority want is what goes. In the midst of all this (trying not to turn this into a party political broadcast) , comes Mrs.Mary Whitehouse. Why, then, is the future of *DOCTOR WHO* changed by the wants of one person when the programme is at its most popular ? I refer,of course, to the Hinchcliffe era. With over 100 million people *for DOCTOR WHO* , and the 'National Viewers and Listeners Association' membership less than five figures , a majority is formed which no political punter in their right mind would overlook —yet the BBC, in their infinite wisdom , could...and did ! We spent years fighting dictators in other countries, as soon as one appears in this country the powers that be simply give in and do as they are told. Why my television licence should be dictated to by an old-fashioned,narrow-minded housewife is beyond me. Not only does she NOT know the facts, but she does not know what the people *really* want either. She knows what 'she' wants , but what she wants, and what the public (the people who really count) want, seem to be two different and totally unconnected things. Our choice of entertainment is our own, NOT HERS !

LINDA BADRICK, Basildon, ESSEX
I agree with Dr.Barron about the 'so-called' violence in *DOCTOR WHO*. We must not lose sight of the fact that the show was never intended for small children in the first place. The fact they like to be frightened is undeniable. Whether they watch from behind the sofa or just peer through their fingers they enjoy every moment. Proof of this are the phases of 'Dalekmania' and, later, what one might term 'Cybermania', that swept playgrounds throughout the country.

Congratulations on making *DWB* a success despite certain people's efforts to destroy your credibility...

LESLEY WALLACE, Forrest Road, EDINBURGH
Why does Dr. Barron refer to Mrs. Mary Whitehouse as a *"plump, middle - aged housewife"* ? What has that got to do with her views on the media ? In fact , Mrs. Mary Whitehouse, C.B.E., is an ex-schoolteacher who is President of the 'National Viewers & Listeners Association'. Why should violence be necessary in such programmes as *DOCTOR WHO* ? Do we really want to ape such American shows as 'The A-Team' ? Let's have more fantasy in *DOCTOR WHO*—violence can be seen on the News any evening, we DON'T need it in non-documentary programmes !

I also did not enjoy Dr.Barron's review of 'Recall U.N.I.T.' because of the inaccuracies in it.

COLIN BORTHWICK, Whitley Bay, TYNE & WEAR
Regarding *DWB:16* the best article has to be Saul Nassé's *'The Two Producers'*. This has to be one of the most sensible suggestions for the future of *DOCTOR WHO* this year—more and more fans seem to be advocating a new producer for the series as soon as possible, whereas JN-T seems most unwilling to terminate his lengthy involvement with the show . Saul's solution seems an ideal compromise and I agree entirely with his view that its implementation would prove most beneficial.

I agree, also, with the implied view of some of your correspondents that you are wasting a lot of space with these video-covers on the back page. Firstly, it is likely that not very many of your readers actually have video-recorders. Secondly, those who do may not use the VHS system for which Judith Bailey's covers are designed. Thirdly, it is most uneconomical to record each story on a separate cassette so only wealthy people are likely to do this, and fourthly, I think the majority of *DOCTOR WHO* fans are probably opposed to vandalism in that they won't cut up bits of fanzines they have paid good money for, for any reason at all !

Although I do not subscribe to the wide-held view that Graham Williams was the worst producer of *DOCTOR WHO*, and do not regard *HORNS OF NIMON* with the contempt of *some* people, I feel that stringing together what remains of *SHADA* would not result in a very entertaining video, nor one which would make a lot of sense.

To answer the points raised above concerning the recent inclusion of video covers, firstly it is well known that at least 60% of homes now own video recorders; secondly, VHS outnumbers Betamax by about 2-1; thirdly, only the more popular stories (ie-the ones most likely to be kept on video like CAVES OF ANDROZANI or the forthcoming cover for RESURRECTION OF THE DALEKS) are to be featured and lastly articles/artwork are never featured on the other side of the covers. Yes, they are popular and as they only take up one sixteenth of DWB, if only a sixteenth of the readers use them then it is a worthwhile venture, and I'm sure it's not the artwork itself Colin is complaining of ?

KEITH WEST, Wormley, HERTS
A couple of somewhat aggressive letters of late, I notice, and though , to an extent, they might have a point, I felt they were really nit-picking.

Speaking as someone who thought Seasons 16 & 17 were absolute dross from start to finish, I think it's fair to say I would not be interested in the proposed *SHADA* tape—*THE FIVE DRS* was enough for me !

ROBERT NISBET, Hayes, MIDDLESEX
The *SHADA CAMPAIGN* is a brilliant idea.My first thought was that it would be impossible, but with the support of Snowy White it's well worth trying !

I found Alec's 'WhoCon' review a little over-critical. Personally, I enjoyed the whole day, especially the Davison clips and the questions to JN-T and the quick-witted Colin Baker. I think *DOCTOR WHO* now is as good as, if not better, than it has ever been and if Colin allows *'his'* personality to influence the programme as the previous Baker did it could improve still further.

STUART RUSSELL, Tunbridge Wells, KENT
I would just like to point out to Martin Hughes *(DWB:16 letters)* that many of the Doctor's returning foes have been redesigned or altered long before JN-T became producer—The Daleks, Cybermen, Yeti, and yes, even the 'Perfect' Sontarans have had different heads/masks for each of their appearances. As for these changes being for the worse, what rubbish ! You can't compare the tatty looking *REVENGE* Cybermen with the much more futuristic / menacing Cybermen from *EARTHSHOCK*.

KENNETH HORLOCK, Gillingham, KENT
I'm less than happy with Davros's return. Come on JN-T, if you kill someone off ... LEAVE THEM DEAD ! Who will turn up next? Borusa ? Adric ? Omega again ? You're killing both the programme's credibility and your own (and yes, I know that Borusa isn't dead in *that* sense !).

D. RICHARDS, Market Deeping, PETERBOROUGH
I'm afraid I do not share your enthusiasm for the possibility of a *SHADA* video. I doubt that the BBC would be willing to fork out money to complete the story at a time when the Corporation is announcing cutbacks. Having seen what was made of the story, apart from the Cambridge filming it seemed rather dull.It suffered from the tedious humour prevalent in the Williams era. Also, the scenes unfilmed were some of the most important in the story, especially the mind-battle on *SHADA* at the end. I can't imagine how anticlimatic it would be to switch from filmed action to a narrator or graphics.

NICHOLAS BIRD, Lowestoft, SUFFOLK
I thought that Alec Charle's was a bit hard on 'WhoCon 21' in his report . I hadn't seen Fiona Cumming before and I found her quite interesting. For me, the highlight of the day was the JN-T / Colin Baker combination at the end—I like racing snails, do I, Alec ?

The Target wall-chart was very impressive and the interview well conducted . However, the most intriguing thing about the *DWB* is how many more different colours you can find to put on the covers.

IAN SKELTON, Walton-on-Thames, SURREY
Congratulations on maintaining the usual high standards through issues 14/15/16 . My only complaint is the use of the vile orange/brown colours in issues 15 and 16 respectively. How about a return to the tasteful shades of issue 14 ?

Er, I think I'm going to be sick !

*The following is confirmation that , like THE S*N, DWB is the fanzine that "Really pays its winners !" (re:Free 1984 DWB Subscription Competition in DWB:4...)*

STUART DONALDSON, Grappenhall, WARRINGTON
Thanks for *DWB:16* , the last of my free issues. I will most certainly continue buying it as, in my view, it is the best fanzine out at the moment. One reason is that you have always been so punctual, unlike some which take months to arrive . I notice you're starting a subscription service—great idea !

Your interview with Nigel Robinson was most interesting and I liked the poster of all the covers though why weren't the original covers used as some of the reprints are diabolical (*AUTON IVASION, SEA DEVILS, CLAWS OF AXOS*).I wonder what they will do for the cover of *THE TWO DOCTORS* if they continue their stupid policy of only the current Doctor on the cover. It would be great to have this book as the 100th release, the first Holmes book, the first Colin Baker book...

Last month's special Target wallchart was intended as a guide to the complete series of books 'currently' on the market.

STEVE ROGERS, Beccles, SUFFOLK
For Christmas, I would like one of the following:

a) 1 life size working Tardis.
b) A life size inflatable doll of Katy(Jo Grant) Manning.
c) Mary Whitehouse's head.
d) *DWB* Winter Special (17 & 18).
e) *EVIL OF THE DALEKS* (eps 1-7).
f) *DWB* issues 1 & 2.

To help in quest for one of the above I have enclosed a donation of £1 60 for your 'Retired Reindeer Fund'. MERRY XMAS AND ALL THE BEST FOR THE NEW YEAR !

NEWS IN BRIEF

THE RADIO TIMES will not be featuring Season 22 on its New Year cover but instead John Craven will be covering *ATTACK OF THE CYBERMEN* on his 'Back Page' feature.

JN-T is planning an autobiographical book made up of anecdotes picked up from his time on *DOCTOR WHO*.

A DOCTOR WHO EXHIBITION will open in America in 1985, possibly in Chicago. It will show props, sets and slides from the current series.

CHRISTOPHER CROUCH is leaving BBC Enterprises at the turn of the year. Roy Williams, who has been at Enterprises for some time, will oversee the licensing of all *DOCTOR WHO* merchandise in the future.

THE STAGE PLAY—'The Inherit-ors of Time'—will go ahead in America next Spring. Patrick Troughton, who performed the part of the Doctor in a reading of the script at Tardis21, thinks it is so good it should be commisioned by the BBC and turned into a proper story! It should be premiered in Chicago next Spring.

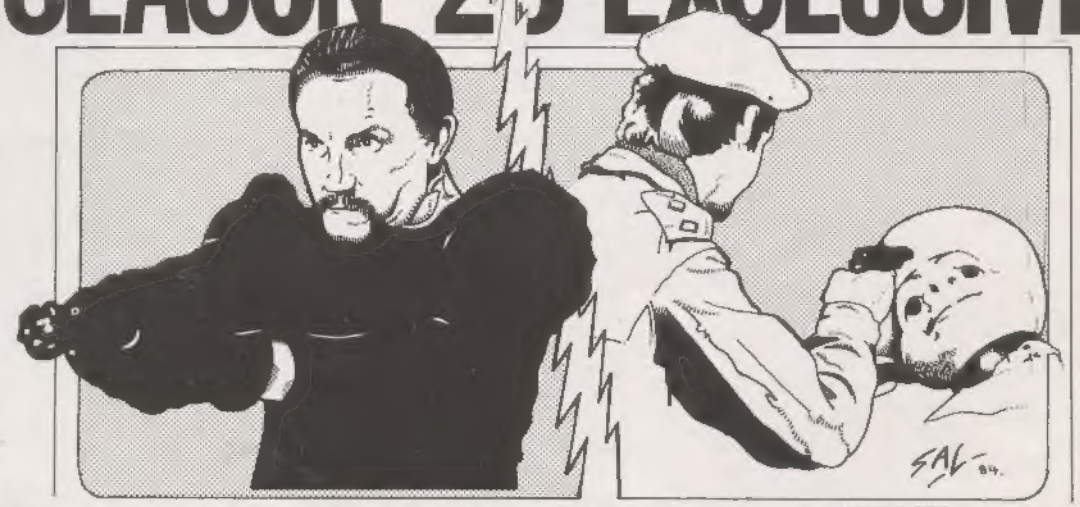
JN-T is interested in investigating the possibility of releasing an album comprising of the stars' cabaret routines to go out on BBC Records. Although little seen in England, *DOCTOR WHO* personalities display many hidden talents such as singing and dancing, comic monologue, reciting poetry etc, which go down well at American cons!

TERRANCE DICKS has revealed he has, in the past year, purchased a VCR, so now he can see videos of the stories he is novelising whereas before he started them straight from the camera script!

LIONHEART, the U.S. distributors of *DOCTOR WHO*, have purchased 17 Hartnell stories. They aren't expected to be available for screening until at least June 1985.

AUSTRALIAN fans were in uproar recently following the first ever screening of *INVASION OF THE DINOSAURS* down-under. As a result of endless requests, ABC recently purchased a selection of Jon Pertwee stories which exist partly in colour or in black and white, some of which hadn't been seen for over 10 years and, because of the accidental purging of episode one of *IOTD* this story had never been seen before. However, the ABC relented and the BBC, in their infinite wisdom, sent them *IOTD*...episodes 2,3,4,5 & 6 only, and that's how it was transmitted, the reason being that the BBC sent Australia a package consisting of NO black and white tapes !!!

SEASON 23 EXCLUSIVE



Veteran writer Robert Holmes has once again been asked to script the three part story of Season 23 and to incorporate the following; Singapore, The Master and the Autons, those living plastic weapons constructed by the alien Nestenes. They first appeared in Jon Pertwee's debut story, *SPEARHEAD FROM SPACE*, filmed in 1969, and such was their success they reappeared one season later in *TERROR OF THE AUTONS*, this time teamed up with The Master. Up to now that was their last appearance although they were to have featured in the anniversary special *THE FIVE DOCTORS* in a scene leading to the teaming up of the third Dr and Sarah, but this was dropped due to budget and time restrictions.

As with the Sontarans in *THE TWO DOCTORS* Robert Holmes also scripted the original stories featuring the Autons and the Master (the latter appearing in the Auton's second story).

It is believed that all stories comprising the 23rd Season have been chosen and it is quite likely to include rematches with the Ice Warriors and Sil(who debuts in Season 22). Former companion, Ian Marter, has a script under consideration and it is also hopeful that a script by the late Douglas Camfield will be used. It was originally submitted, and rejected, during the latter Hinchcliffe period and was loosely based around the French Foreign Legion. Some felt it was this rejection that finally severed his association with *DOCTOR WHO*. He never returned to the series up to his death early in 1984, despite being asked several times, including an offer to direct *THE FIVE DOCTORS*.

Graeme Harper has apparently been besieged with work on the strength of *CAVES OF ANDROZANI* and is unlikely to be available for this season.

It is rumoured that some stories of this season will feature non-radiophonic workshop music.

Finally John Nathan-Turner will produce the entire season (his sixth) and Eric Saward will once again be the script editor, his fourth full season in this capacity (he also script-edited five stories for the 18th Season).

CYPRUS UNLEASH REIGN OF TERROR

By J. Jeremy Bentham

Cyprus, the one-time British colony, has returned 3 *DOCTOR WHO* episodes missing from the BBC Archives, Roger Brunskill, Head of Programme Administration at BBC Enterprises revealed at the beginning of December.

In response to BBC telexes, sent worldwide recently in the hunt for *DOCTOR WHO* episodes, Cyprus replied announcing they still had 16mm prints of parts 1, 2 and 3 of *THE REIGN OF TERROR*, Dennis Spooner's story about the French Revolution which closed the first ever season of *DOCTOR WHO*. All 3 episodes are now back at the BBC for "cleaning" and inspection and will be added to the Film Library's growing collection in January. Retrieval of these prints bring the total of found episodes this year to 8, making 1984 the most significant yet for material turning up.

Cyprus is the first country to reply positively to the BBC's telex. Several countries, including New Zealand and Zimbabwe(formerly Rhodesia), have stated categorically they have no episodes in their vaults while several more are still to answer. Of all the countries petitioned only Iran has shown puzzlement, their reply being (sic)*"In the name of Allah, what are you talking about ?"*

To date the six episodes from Nigeria have still to be exchanged through the British Embassy in Lagos, and nothing yet has been heard from Kenya, thought to be where any Troughton material is likely to be found, if it still exists.

The greater apparent abundance of Hartnell episodes found, compared to those of Troughtons, is due to the far wider sales of the Hartnell serials during the sixties.

TARDIS 21

By J.Jeremy Bentham

Guests and public alike are reportedly delighted with the success of the recent 'Tardis 21' convention in Chicago over the 21st Anniversary weekend, again mounted by 'Spirit of Light'.

Attendance this year was around 3,000, making it a smaller, but much more manageable event by American standards. The decision to stage it over three days, as opposed to 2, enabled registrees to see all the scheduled events, almost all of which were repeated at least once over the weekend.

Guests comprised of PT,JP,PD, CB,JN-T,I.Marter,J.Fielding,N. Courtney,R.Franklin,J.Levene, L.Ward,M.Strickson,A.Ainley,L. Sladen,T.Dicks,N.Bryant and,in place of the billed Mary Tamm, Frazer Hines, making his first appearance at a U.S. con', and whose kilted legs caused quite a stir...

Highlights included hilarious cabarets, unrehearsed(?) water pistol duels between Pertwee & Troughton and the spectacular Four Doctors Panel.

Plans are already ahead for next year's November event ...

Saturdays Return

Season 22...

Season 22 is returning to its traditional Saturday tea-time slot ! The new season will commence on Saturday, January 5th at 5 20pm, the slot vacated by 'The Tripods' . It was anticipated that the timing would be much later i n the evening, possibly around 7 pm, because of the vastly increa - graphical violence inherent in much of the season. This news, which will please a majority of people, fans and Joe Public alike, follows three years of sporadic meanderings through the days of the week—Davison never appeared on Saturday and possibly this is what contributed towards the general public's unnaceptance of him a a the Doctor. Seasons 7-12 were also transmitted in the post Christmas period which , with 26 episodes, ran up to June.In 13 episodes Season 2 3 will start akin to Seasons 7-12 but will finish around the same time as Season 13-18 which , generally, ran from September through to mid March.

Following discussions with his old friend Raymond Cuisick,who designed the original Daleks over 21 years ago, Graeme Harper had hoped to obtain permission to redesign the Daleks for their Season 22 story, *THE REVELATION OF THE DALEKS*. Both Cuisick and Harper had wanted to build new Daleks—based on the former's original design . BBC Enterprises were also keen to see new Daleks built f o r this story so they could then be used for publicity purposes and replaced the current ones which have become chipped and slightly battered. Unfortunately the Daleks appear in the new story in a diminished capacity beside the attention given to Davros's return so it was felt the project w o u l d prove too expensive in comparison to their time on screen . Instead, the existing Daleks have been given a fresh lick of white paint and Davros's mask has also been redesigned, although he will again be portrayed by Terry Molloy and not Michael Wisher. Richard Gregory had also proposed to JN-T that, in keeping with tradition, the Cyber-costumes should be redesigned for Season 22.He had presented drawn plans depicting redesigned chest units, but were rejected as JN-T saw no reason to change them a n d the surviving costumes are in good condition as they w e r e insured for Longleat against damage so they could be used again.

The first four stories of the 22nd Season are now "in the can" and *TIMELASH* is nearing completion. It looks set to create another *MAWDRYN UNDEAD* situation (ie;major continuity blunder) as it directly contradicts a Season 13 story...

Filming for *REVELATION OF THE DALEKS* , which includes exterior locations, commences as Season 22 begins transmission, and rumour has it this story puts the 'v' into violence...!

COMPLETE ARMCHAIR GUIDE TO THE 22ND SEASON ON PAGE 24 . . . .

The art of Frank Bellamy

W.H.Allen have a new book in production by resident *DOCTOR WHO* artist Andrew Skilleter.It is based on the *DOCTOR W H O* works of the late Frank Bellamy, whose artwork during the 1970s adorned many a page in the 'Radio Times'. Bellamy was famous as cartoonist of 'The Eagle' when, in 1972, he produced one of the first illustrated 'Radio Times' covers to coincide with the transmission of *THE DAY OF THE DALEKS* . He then went on to do a 3 page cartoon adaption of episode 1 of *COLONY IN SPACE* as well as his highly popular series o f postage stamp sized illustrations for seasons 9, 10 and 11. His last *DOCTOR WHO* piece before his death was of the Dr and Sarah from *SEEDS OF DOOM* .

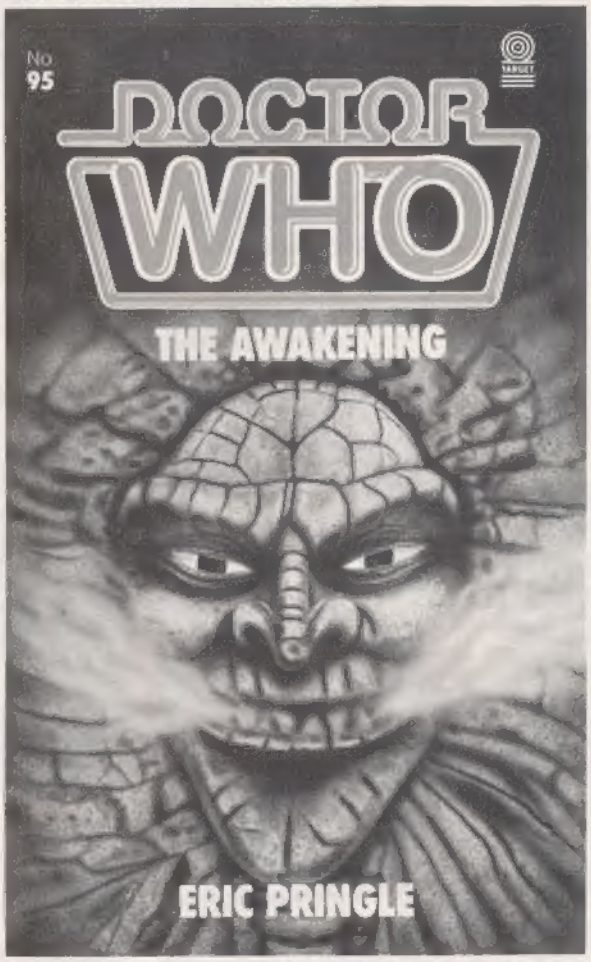
Skilleter, working in liason with Bellamy's son, will probably draw the bookcover and a release date has yet to be set.

EQUITY WINS STARS' PHOTO FEES BATTLE

Equity, the actors' union, has enforced new legislation which calls for all actors appearing in 'BBC Photos'in publications to be paid a royalty. Up to now, only the artist's permission was required for photos to be used in publications,but now they can demand a royalty, decided by either the actor himself or his agent. T h i s ruling specifically applies to the ODWM, W.H.Allen and indeed fanzines, and it is notable that, at the time of this announcement, Alan McKenzie resigned as editor of the ODWM and Christine Donougher left the post of editor of Target's *DR WHO* series, although she still works at W.H.Allen.

This will require untold extra time and paperwork and will primarily affect the ODWM who use around 30 photos each issue.

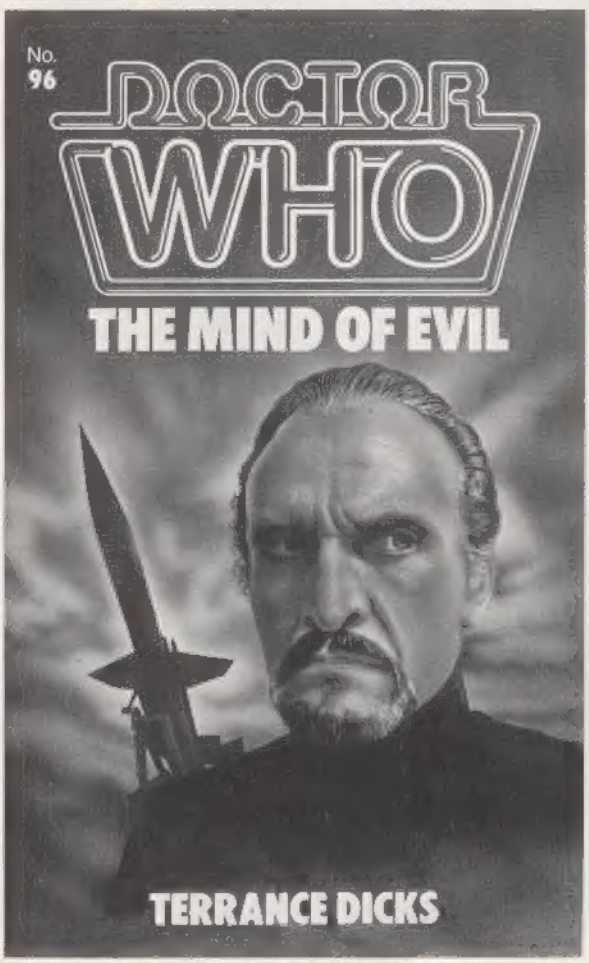
TARGET DIARY



THE DOCTOR HAS PROMISED TEGAN THAT THEY WILL VISIT HER GRANDFATHER IN THE ENGLISH VILLAGE OF LITTLE HODCOMBE, IN THE YEAR 1984, A PRECISION OF TIMING AND LOCATION THE TARDIS HAS NOT ALWAYS ACHIEVED...

WHEN THE TYPE-40 MACHINE COMES TO REST, THE VIEW ON THE SCANNER SCREEN ONLY SERVES TO CONFIRM TEGAN'S RATHER LOW EXPECTATIONS OF THE TARDIS'S PERFORMANCE. THE MOST SENSIBLE COURSE OF ACTION WOULD BE TO LEAVE IMMEDIATELY—BUT DESPITE TURLOUGH'S PROTESTS THE DOCTOR RUSHES OUT TO TAKE ON A SEEMINGLY HOPELESS RESCUE MISSION...

HARDBACK: 21st February 1985, PAPERBACK: 16th May 1985 (144 pages)



EMINENT SCIENTIST EMIL KELLER HAS DEVELOPED A REVOLUTIONARY NEW PROCESS F O R THE TREATMENT OF HARDENED CRIMINALS. HIS INVENTION, THE KELLER MACHINE, IS BEING HERALDED AS A MAJOR SCIENTIFIC BREAKTHROUGH.

BUT PROFESSOR KELLER IS IN TRUTH THE MASTER AND THE KELLER MACHINE IS MUCH MORE THAN A MERE MACHINE. SOON THE DOCTOR IS INVOLVED IN A BITTER STRUGGLE WITH H I S DEADLIEST ENEMY, AN ALIEN MIND PARASITE, AND A DIABOLICAL SCHEME TO PLUNGE THE WORLD INTO A THIRD WORLD WAR...

HARDBACK: 21st March 1985, PAPERBACK: 20th June 1985 (144 pages)

PHOTO FEATURE

The weather was fine and a fun day was had by all on Sunday, October 27th, when a host of familiar DOCTOR WHO celebrities assembled to participate in a sponsored walk in aid of 'Dr. Barnardo's', the charity that raises money for deprived children. The walk, which commenced at 9·30am, covered nine of London's famous bridges, starting at Tower Bridge, then south of London to Vauxhall Bridge, and back again. Full marks to all the fans who completed the walk and raised money—not so the celebrities, none of whom completed the course ! Still, top marks to all of them for publicising the event which attracted hundreds of walkers, and for their jovial behaviour which greeted the DOCTOR WHO fans hungry for autographs. Amid the mass of fans was our roving photographer, Marion Breeze, who captured the following memorable shots of the stars 'at play' ... COLIN BAKER, NICOLA BRYANT, NICHOLAS COURTNEY, JANET FIELDING, MARK STRICKSON and, of course, the inimitable PATRICK TROUGHTON !

In Black & White

AT LAST, THE FULL STORY ! DISCOVER WHO WAS REALLY TO BLAME FOR THE MASS JUNKING OF BLACK AND WHITE EPISODES IN THE 1970s, PLUS WHY THERE ARE SO FEW 'DOCTOR WHO' REPEATS ON BBC TV.

Together in this special 'exclusive' news feature, Dr.Colin M. Barron has compiled the reasons behind the two greatest causes of fan dissatisfaction in recent years (some would say John Riley covers the third in his article elsewhere this issue !).

The author wishes to thank J. Jeremy Bentham of 'Cybermark Services' and Steve Bryant of the 'BBC Film Archives' for their invaluable help in the preparation of this article.

One thing that sets *DOCTOR WHO* apart from other sci - fi shows is the non-availability of repeats. A 'Trekkie', for example, has probably seen every 'Star Trek' two or three times and has had ample oppurtunity to tape them. And most video shops are bursting at the seams with videocassettes boasting such titles as 'Star Wars' and 'The Prisoner'. But not *DOCTOR WHO*.

To understand why, we have to go back to the summer of 1972, for it was then that the BBC took the fateful decision to start destroying old *DOCTOR WHO* episodes. At that time, old episodes were beginning to pile up everywhere in the BBC, storage space having run out some time before. Then an insurance inspector arrived and produced a scathing report, which outlined the fire hazzards the stock-piling of hundreds of tapes caused, and which warned the BBC to find storage space for the tapes or else risk losing their certificates of insurance. Unfortunately, the Head of Department, who would normally have dealt with this, was seriously ill and his deputy, Pamela Nash, made a shock decision that was to have repercussions in the years to come —— *as she couldn't authorize the construction of new storage facilities , she would order the tapes to be destroyed !*

And so the order was given to destroy all *DOCTOR WHO* stories more than five years old, a procedure that lasted for six years. Some stories were actually destroyed even earlier than this such as the Christmas Day episode of *THE DALEKS' MASTERPLAN* which was junked shortly after screening as it was deemed unsuitable for overseas viewing. 'DWAS' almost managed to save *GALAXY FOUR* as it was booked for the 'Panopticon '78' convention, but was junked only two weeks before it was due to be shown.

It must be remembered that the BBC's attitude to repeats was even less liberal then than it is now as there was an agreement with the broadcasting unions limiting repeats of shows less than five years old. For an "out-of-time" repeat to be shown, the BBC had to write to *all* the artists and technicians involved , gain their permission and pay them a repeat fee. This made repeats costly—though not as expensive as new shows—and the administrative work involved was something of a deterent. In recent years, the BBC has shown a willingness to gain the necessary clearances for "out-of-time" repeats, as shown by the *FIVE FACES SEASON*, but it is unlikely that further repeats of old black-and-white *DOCTOR WHOs* will be shown, simply because of the poor ratings they achieve. Even though *DOCTOR WHO* repeats are viewed avidly by thousands of keen fans up and down the country, they are *not* very popular with the general public, as illustrated by the recent scrapping of the proposed *MIND ROBBER* repeat in favour of 'To the Manor Born' (exclusively reported last issue).

Another factor is the amount of repeat space available each year —currently the broadcasting unions allow only '39' repeat episodes per channel per year. *And here the 25-minute length of DOCTOR WHO episodes puts it at a disadvantage compared with 50 or 60 minute shows which also count as one episode.* And when you add on the fact that the BBC will not allow screening of black-and-white material at peak time it all adds up to a pretty depressing scenario.

So what is the answer to the average fan's dream of endless repeats ? 'DWAS'-type fan conventions ? Certainly they feature *some* old episodes, but the number of shows that can be screened per year at such events is limited and there are always fans , like myself, who cannot attend such events for geographical reasons. One ray of hope was the successful 'NFT' event last year which gave rise to speculation that a similar event would be held *every* autumn. But the broadcasting unions put paid to that. *With the pig-headed arrogance, greed and selfishness that has characterized the activities of another well-known union over the past year, they took action which effectively prevented any further cinema-type screenings from taking place (where the EQUITY 'pickets' will strike next is anyone's guess..!).*

So we are left with just one possible way to see old shows —— home videos. It is ironic that video recorders first started making an impact in the U.S.A. in 1972——the year that the Beeb started incinerating old episodes. For if the BBC had kept all its old episodes, put them onto videocassette and sold them to the Americans, they could have made so much money that they could have scrapped the license fee and paid us to watch their programmes (and judging by some of their recent efforts this might be a good idea !).

But, there are a number of snags holding up the production of videocassettes. One is the attitude of, AGAIN(!) the broadcasting unions which, until last year, prevented the production of cassettes of drama and comedy. Of course, now that an agreement has been reached, two *DOCTOR WHOs* have been released . But these two are not exactly examples of the show at its best and if the BBC continues to release them at the present snail's pace then it will be more than fifty years before all the shows are out on tape !

Another problem is the technical quality of some of the surviving black and white episodes. And here it is as well to clear up a popular misconception. Right from the first episode *DOCTOR WHO* has been recorded on video tape. But all of the video tapes for the Hartnell and Troughton stories (and a few Pertwees) were destroyed in the great purge of the seventies. All of those episodes that do survive are in the form of tele-recordings. A tele-recording differs radically from a video-recording as it is a copy on 16mm black and white film produced by a film camera photographing the image on a flat monitor screen as the episode is replayed. Tele-recordings were popular in the sixties and seventies as the resulting film copies could be transmitted on all sorts of TV systems around the world without using expensive electronic converters. They have the additional advantage that they can be projected on a cinema screen as happened at the NFT last year.

But you do not need to be a technical genius to realize that a 16mm film copy of the 405-line image on a monitor screen is never going to be as sharp as the original master-tape, and this problem of fuzzy image quality was noticeable in some of the episodes screened at the NFT last year, notably episode two of *THE TENTH PLANET* which, with its scratchy image and hollow sound seemed as though it had been lying around in some damp cellar for fifty years.

Here, at least, technology *does* have an answer. In the late'60s N.A.S.A. scientists developed a technique known as computerized image enhancement, an ingenious process which improved definition of fuzzy photographs. Originally used to sharpen up photos and TV pictures from space, the process is now widely used in hospitals to improve the clarity of X-Ray pictures. Applied to old *DOCTOR WHO* episodes the process would improve picture quality considerably.

Another computer technique that is available in the U.S.A. would make it possible for old black-and-white shows to be converted to colour. And there is yet another technical process now being developed that could result in a *complete* set of *DOCTOR WHO* episodes in the film archives before too long...

Some ardent *DOCTOR WHO* fans have suggested that the BBC 'film' missing episodes. Although a delightful idea, it would be too expensive and impractical for the BBC to consider. But there *is* another way of achieving the same result which may soon be in the bounds of possibility. For the past twenty years scientists have been experimenting with computer generated images. Up till now the results have been crude, but attractive——rather like good-quality animated cartoons. But recently scientists have developed computerized image generators which produce pictures rather like the real world.

These techniques have now been incorporated in the latest generation of aircraft flight simulators. Till recently, the view outside a simulator's cockpit window was produced by a tiny TV camera tracking over a model landscape. But now a computer can generate images of clouds, runways, even other aircraft , which are remarkably like the real thing. So what has this got to do with *DOCTOR WHO* ? Well, to put it bluntly, the computer 'could' recreate the missing episodes on videotape using clips from surviving episodes, shooting scripts, voice recordings and still photographs as reference material. It may sound far-fetched, but believe me it is not impossible. Already, in Hollywood, some film directors are predicting the day when films will no longer be made by photographing arrogant overpaid film stars on some expensive set, but will be created entirely by a computer with a vivid imagination !

But, as with the hope of retrieving more missing episodes and seeing more *DOCTOR WHO* repeats, that lies entirely in the future.

ANNUAL RIP-OFF

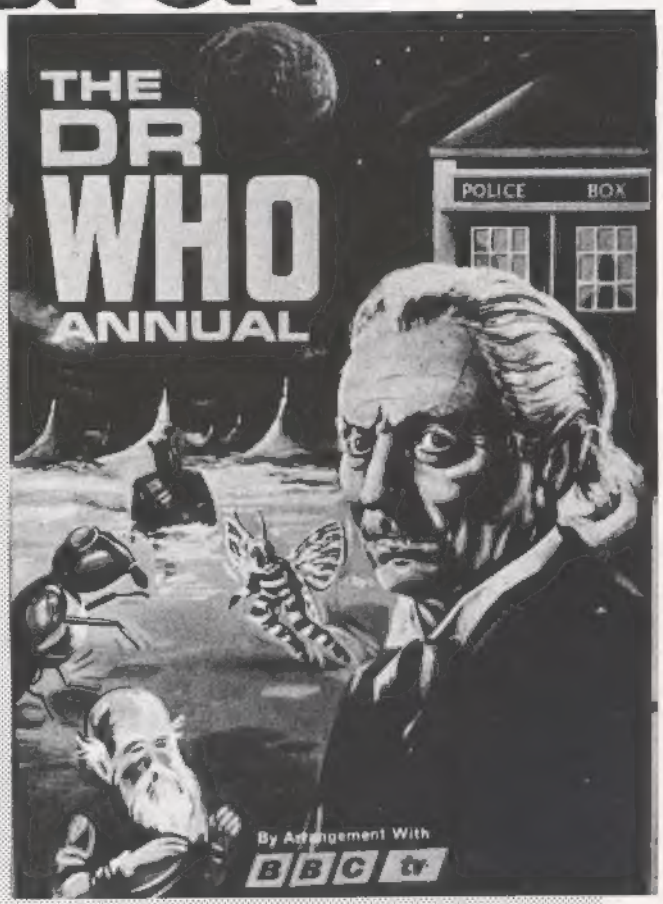
By Stephen Glancy

On my travels through England I will often make a call at a second hand bookshop, goaded on by sheer curiosity and the hope of snapping up prospective investments at bargain prices. Many a time I have been tempted by what may seem, to a few, an unmissable offer—the purchase of *DOCTOR WHO* annuals of yesteryear at a steal. It's on these occasions that my heart governs my mind for good business and I reject the proposition, based solely on my absolute abhorrence these annual insults inject on the good name of *DOCTOR WHO*.

Much to the disappointment of many, *WORLD DISTRIBUTORS* unveiled their 1985 offering a couple of months ago and, with the exception of a couple of bright lights, it was the same old shambles one has come to expect. The irony is that *'WHO* consciousness has never been so prevalent amongst the punters that support our 21 year old institution. Gone are the days when money-grabbing entrepreneurs could expect to exploit Jo Public with 'Dalek Water Pistols' and inept comic-strips. *DOCTOR WHO* is a serious business now viz the superb scale model Daleks (soon to be on the market), Skilleter's beautiful 'Profile-Prints' etc. And yet, *WORLD DISTRIBUTORS* remain adamant in their apparent belief that *DOCTOR WHO* is *only* for the kids, and that means you can f i l l the annual with *any* old waffle on the assumption that parents will shell out the dough on the name alone. To be fair, I did state there were two bright spots in the 1985 edition, notably the behind the scenes feature of *WARRIORS OF THE DEEP*; maybe one might anticipate this as a ray of hope cutting through a canopy of their pathetic conventional offerings, and their acknowledgement that the punters have changed in composition since that 1st William Hartnell offering which, to this day, is the only annual nearest to the roots of *DOCTOR WHO*, written as it was by t h e n script editor David Whitaker. But why not go the whole h o g, instead of limping on two persuasions, for that's surely where the bucks are to be made ?

All through the year, comic, magazine and periodical publishers perfect their craft to produce a labour of love which culminates in their finest hour—the publication of the 'annual'. Witness *THE BEANO* to *2000 A.D.* One is conscious of a concerted effort by the in-house artists and writers to produce a publication to be proud of, the mark of true craftsmen. Unfortunately, *WORLD DISTRIBUTORS*, an umbrella organisation that encompasses all that is in vogue (television programmes with large followings f r o m the younger sector of society), do not conduct themselves with this attitude—they treat their merchandise as a way to make a quick buck, their staff treating a *DOCTOR WHO* annual with n o more respect than a 'Knight Rider' annual; afterall, the kids love that so what's the difference ? One wonders whether *WORLD* will bother producing an 'A-Team' annual when Jo Public begin to tire of the crazy antics of Mr T & Co (anyday now one suspects). Very unlikely, and of course if *DOCTOR WHO* was given the chop, *WORLD DISTRIBUTORS* would hardly batter an eyelid as they moved on to exploit another 'passing' fad. For your information *WORLD DISTRIBUTORS*, *DOCTOR WHO* *isn't* a fad !

It must be a major cause of fustration to the U.K. contingent of Stan Lee's Marvel Comics empire that this potential jewel i n their publishing crown has been the contractual prisoner of another company. Marvel are the logical successor to *WORLD* as they pour blood, sweat and tears into their monthly periodical that has, over the years, proven to be an acceptable, albeit 'safe', distraction in many a *'WHO* fan's passtime. I'm not naive t o suggest that Marvel U.K. aren't governed by the proverbial profit margin, but their current monthly product is obviously managed by the editorial regime which adheres to a greater force—the accounts. Over the years the 'Monthly' has gone through an incredible metamorphosis — from the relatively juvenile stance of the 'Weekly' to the highly entertaining a n d mature 1984 'Summer Special'. It is perhaps interesting to note that the magazine has remained virtually consistent now for almost 4 years, a considerable proportion of its history, thus one can conclude that the more mature publication is a far more viable proposition than the juvenile format was, and surely synonymous to increased *'WHO* consciousness.



Another alternative would be Auntie Beeb herself. For almost as long as *WORLD* have been churning out the *DOCTOR WHO* annual, the BBC have been publishing the 'Blue Peter' annual which has been consistently faithful in its representation of its television protagonist. Closer to home, the BBC has also produced the two 'Radio Times Specials'. It's interesting to note t h a t last year's production drew upon the talents of those who *really can* tell the difference between *THE SEEDS OF DEATH* and *THE SEEDS OF DOOM* instead of letting outside freelance journalists, who have probably *never* seen *DOCTOR WHO*, loose on the annual. As a sidenote, one of those abysmal latter '70s Baker annuals were actually written and drawn in...Italy (!) which probably answers why, in one of the illustrations, Baker was pictured safety-belted in to the Tardis !

It must be said that, at times, it can be very difficult following the logic that governs the BBC's thinking. BBC Enterprises was set up to market and make money for dear old Auntie with the proviso that the merchandise doesn't cheapen her image. And yet they *still* give the thumbs up to *WORLD DISTRIBUTORS*, surely the most guilty perforator of blatant rip-off exploitation, w h e n there is, without a doubt, companies who could produce a f a r more professional, satisfying and profitable product.

I wonder how many mountains of 1985 annuals will be going under the hammer come the January sales—see you in the queues ?

One of the prizes the winner of our '1984 Readers Poll' draw will receive is a hardback copy of Terrance Dick's adaption of Robert Holme's classic Davison story—*THE CAVES OF ANDROZANI*, a hardback well worth having, if not for Dick's literal merits, then simply as a souvenir of this unforgetably beautiful story. Actually, the novel isn't bad either, h o w could it fail ? Dicks always copies directly from scripts as we all know, though thankfully in this case, with all of Holme's superbly constructed lines left intact, albeit joined together by unimaginative interjections, this book serves more as a collective of memorable quotes.

However, full praise to Terrance for his meticulous research into this story. Every sub-plot and glossed-over reference is intricately covered. Unfortunately, tension is lacking at some vital moments ; Sharaz Jek, for example, telling the Doctor and Peri of his unforgetable visit to the baking chamber which resulted in his disfigurement — done with tremendous impact on television—but, most notably, the climax to what was episode three. Remember the electric tension built up by Davison and Roëves with the spaceship plummeting towards Androzani Minor ? I n the novel they may as well be discussing a slight disagreement over a mug of cocoa, such is Dick's knack at putting atmosphere in all of the right places (!). Dicks i s also guilty of overlooking one of the Doctor's prime characteristics where, on page 123, he 'prepares' the Doctor to kill, yes 'kill' Sharaz Jek, should the time come to take Peri away !

Finally, a nice, colourful cover, but not quite catching the 'feel' of the story. A full shot of Jek, arms folded with an android either side, would have been more effective. (Ian Marter would've done wonders with this book).

'DWB' 1984

SO, WHAT DID YOU THINK OF 1984 ? LET 'DWB' KNOW BY ENTERING OUR 'FUN-FUN-FUN' SURVEY WHICH COVERS JUST ABOUT EVERY ASPECT OF THE WORLD'S LONGEST-RUNNING SCI-FI SERIES. STUDY THE QUESTIONS AND ANSWER THEM CAREFULLY, REMEMBERING THAT YOUR ANSWERS MUST BE RELEVANT TO WHAT OCCURED IN 1984 (IE; ANSWERS LIKE "'EARTHSHOCK'—FAVOURITE STORY", "'THREE DOCTORS'—BEST TARGET COVER" OR "FRONTIER WORLDS—BEST FANZINE" ARE ALL INVALID AS NONE OF THEM WERE RELEASED IN 1984 !). TO HELP YOU, WE HAVE INCLUDED LISTS OF NOMINEES TO CHOOSE FROM.

REMEMBER, THE POLL SHOULDN'T BE TAKEN TOO SERIOUSLY, IT IS CHRISTMAS AFTERALL, BUT THE RESULTS OF THE 'DWB' SECTION WILL, TO SOME EXTENT, INFLUENCE MY PLANS FOR THE 1985 SERIES—PLEASE ANSWER THAT SECTION TO THE BEST OF YOUR ABILITY. IF YOU FEEL YOU ARE UNABLE TO JUSTIFIABLY ANSWER A QUESTION THEN PLEASE LEAVE THE SQUARE BLANK.

BEFORE YOU START, HERE'S A BRIEF RESUME OF 1984'S HIGHLIGHTS AND LOWLIGHTS, PLUS DETAILS OF THE SUPER PRIZES TO BE WON, SIMPLY BY ENTERING...

Despite the landmark of the 21st Anniversary, 1984 has certainly been a nondescript year as far as *DOCTOR WHO* is concerned. True, we had the classic 21st Season, which was far superior to the unbalanced 20th Season, but what else ?

No great celebration on the massive scale of Longleat last year. DWAS's enthusiastic plans for a largescale convention to coincide with the 21st Anniversary weekend (which got as far as an order form in CT resulting in a flood of enquiries) soon fell foul to the bureaucrats of America's 'Spirit of Light', whose dates clashed spot on with those of the DWAS. Despite having announced their event way in advance, DWAS had to give in to the Americans who could afford all the 'big' guest names, thus on the 21st Anniversary weekend, for the second year running, the stars attended 'Tardis21', whilst the anniversary came and went in Britain without so much as a mention on BBC TV, which left a bitter taste with many fans.

1983 had us waiting in anticipation for eleven months for the story of stories: *THE FIVE DOCTORS*. No bonuses for 1984, not even a vintage repeat !

NFT's 1984 plans for a second screening of *DOCTOR WHO* episodes at the 'BFI' fell through as a result of the unjust greed of 'Equity' who have also enforced a new legislation regarding copyright fees which could see the end of 'The Monthly' as we know it, although this won't become effective until 1985----definitely NOT a friend of *DOCTOR WHO* and in danger of killing the goose that laid the golden egg.

As mentioned above, the BBC missed a golden opportunity of repeating their success of 1981 by screening a 'Six Faces' season, with the series being 'in between' Doctors, so to speak. JN-T's optimistic proclamation of a possible 'Dalek Season' also, sadly, came to nothing, due to the bulk of the 39 out-of-time repeat slots going to the popular 'To the Manor Born'.

CONTINUED OVERLEAF. . .

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.. .. AGE (Years)..... (Months).....

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4) EXCLUDING THE SUMMER AND WINTER SPECIALS, WHICH WAS YOUR FAVOURITE ISSUE OF *DWB* DURING 1984? 6, 7, 8, 9, 10, 11, 14, 15, 16 (Underline the answer applicable).

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11) WOULD YOU LIKE TO SEE ANY OF THE ABOVE DROPPED FROM *DWB*? IF SO, LIST THEM..... ....

. ...

. ...

12) LIST, IN ORDER OF POPULARITY, YOUR FAVOLRITE THREE ITEMS PUBLISHED BY *DWB* IN 1984.

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2nd) ....

3rd) ... .

13) WHICH WAS YOUR LEAST FAVOURITE ITEM IN *DWB* DURING 1984 ?

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15) Best artist..... ....

NOMINATIONS INCLUDE: Judith Bailey, Stephen Cranch, David Miller

16) DO YOU USE THE VIDEO COVERS ? YES / NO

17) HAVE YOU ANY SUGGESTIONS FOR THE 1985 SERIES OF *DWB* ?

....

. ...

.....

SEASON 21

18)
BEST STORY..... ....

19)
WORST STORY..... .. . .

WARRIORS OF THE DEEP; THE AWAKENING, FRONTIOS; THE RE[illegible] OF THE DALEKS; THE PLANET OF FIRE; THE CAVES OF ANDROZANI; THE

READERS POLL

On the other hand, 'Target' have undoubtably had their best year since 1978, highlighted with a refreshing mix of older stories , which saw the return of the historical adaptions, and,of course, Peter Haining's superb 'The Key to Time'. It's also pleasing to see a return to 1978's consistently flawless artwork covers, so congratulations to them.

On the fan front, little has been happening in the fanzine world —we have seen the demise of both 'Skaro' and 'Frontier Worlds', two of the leading 'zines, and even 'Shada' has become l e s s sporadic, due to Gary Russell's 'other' interest...

Our old friend 'The Monthly', now pompously referred to as 'The Official *DOCTOR WHO* Magazine' has become tired and repetitous , especially since articles have been handed to the 'old boys' of the DWAS. Once a prestigious publication to be awaited with anticipation every month, now it's little more than a 'glorified fanzine'. Hopefully the new editor will give it the drastic revamp it so desperately needs.

Dominic May began his reign as 'C.T.' editor on a high note, but even that has reverted back to being a battleground of bitching and petty DWAS elitism.

So no, 1984 hasn't been a particularly eventful year.

Below you will find a voting-form with both sides to be filled in. When you have done so, simply cut it out and post i t t o the DWB address (5 Whitegate Gardens, HARROW-WEALD, Middlesex , HA3 6BW) to arrive no later than Wednesday, February 6th . The results will appear in March (issue 20). If you do not wish to cut your DWB either send in your answers on a sheet of A4 paper or on a photoed-copy.

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TWIN DILEMMA.

20)

Pennant Roberts; Michael Morris; Ron Jones, Matthew Robinson , Fiona Cumming; Graeme Harper; Peter Moffat.

21)

MOST MEMORABLE MOMENT OF SEASON 21..

TARGET

BEST BOOK OF 1984...

23)

BEST BOOK COVER OF 1984.....

24)

BEST AUTHOR OF 1984 ..

Please vote for paperbacks only. The 10 paperbacks released in 1984 were.*MAWDRYN UNDEAD; KINDA; SNAKEDANCE; ENLIGHTENMENT; THE DOMINATORS; WARRIORS OF THE DEEP; THE AZTECS; INFERNO; THE HIGH LANDERS; FRONTIOS.*

25)

DO YOU PREFER a) Photographic covers or b) Artwork covers ?

26)

WOULD YOU LIKE TO SEE a) More ☐, b) Less ☐ or c) About the same amount of "Out of Doctor' stories published in the future? ☐

27)

DO YOU BUY THE BOOKS a) Always ☐, b) Sometimes ☐ or C) Never ☐ ?

IF YOU ANSWERED "ALWAYS" TO QUESTION 27, PLEASE ANSWER THE NEXT TWO QJESTIONS

28)

DO YOU BUY THE BOOKS a) To read ☐, b) To collect ☐ or c) Both ☐ ?

DO YOU READ TERRANCE DICK'S NOVELS a) Always ☐, b Sometimes ☐ or c) Never ☐ ?

FANDOM

30) ARE YOU A 'DWAS' MEMBER ? YES / NO(Underline as applicable)

IF YOU ANSWERED "YES" TO THE QUESTION ABOVE, PLEASE ANSWER THE NEXT THREE QJESTIONS.

31) IN YOUR OPINION, DOES 'DWAS' FULFIL ITS FUNCTION a) Superbly ☐, b) Satisfactorily ☐, c) Poorly ☐ or d) Terribly ☐?

32) DO YOU THINK 'DWAS' WOULD WORK BETTER IF THE EXECUTIVE WAS ELECTED DEMOCRATICALLY BY ITS MEMBERS? YES / NO / DON'T KNOW

33) WHAT DID YOU THINK OF 'CT' IN 1984 UNDER THE EDITORSHIP OF DOMINIC MAY ? a) Superb ☐, b) Satisfactory ☐ , c) Poor ☐ or d) Terrible.

34) WHAT WAS YOUR FAVOURITE FANZINE OF 1984 (DON'T VOTE FOR *DWB*)

35) WHO IS YOUR FAVOURITE WRITER IN FANDOM ?

36) WHO IS THE BIGGEST PAIN IN THE NECK IN FANDOM ?

FOR DEBATE

37) DO YOU APPROVE OF THE NEW 50 MINUTE EPISODES FORMAT FOR THE 22ND SEASON ? YES / NO / DON'T KNOW

38) SHOULD 'THE MASTER' BE LAID TO REST PERMANENTLY ? YES / NO

39) WHAT ARE YOUR FEELINGS ON THE BBC'S APPARENT PANDERING TO THE AMERICANS AND THE SIGNING UP OF STAR NAMES TO ATTEND CONVENTIONS WHICH COINCIDE WITH NOTABLE ANNIVERSARIES ? a) Disapprove strongly ☐, b) Don't object to within reason ☐ or c) Pleased to see other countries taking such an active interest ☐

4 WHAT WERE YOUR VIEWS ON GRAHAM WILLIAM'S ERA ? a) Disliked intensely ☐, b) Didn't like or dislike it but accepted it because it was still *DOCTOR WHO* ☐ or c) Enjoyed it generally ☐

41) WHAT WERE YOUR VIEWS OF COLIN BAKER'S PERFORMANCE I N *TWI. DILEMMA* ? a) Very pleased ☐, b) Fine, but plenty of sc for improvement and development ☐ or c) Disappointing

42) WOULD YOU HAVE LIKED TO HAVE SEEN PETER DAVISON STAY FOR A 4TH SEASON ? YES / NO (Underline as applicable).

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44) IF YOU DO, ARE YOU a) Pleased ☐, b) Satisfied ☐ o r c) Dissatisfied ☐ with the service it provides ?

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No 2 Doctor 2 with BAGGY TROUSERS
No 1 The First Doctor with GRANDAD
I WANT TO BE 'IN' WITH THE LATEST
THE END

THE JN-T ERA

By Jan Hiley

DOCTOR WHO is a precious thing. It should be treated gently, coaxed along its fine path that divides the inspired from the ridiculous. This is a *very* fine line, and one trodden perhaps a little clumsily in recent years.

Graham Williams reckoned that *"15% change a year"* was the most *DOCTOR WHO* could stand whilst still being the same programme, and it is perhaps indicative of the reaction against the Williams era that was a major characteristic of JN-T, particularly in his first two seasons. It is also perhaps ironic that with *CAVES OF ANDROZANI*, JN-T comes face to face, a little hesitantly, with precisely what he apparently *didn't* like.

THE LEISURE HIVE was certainly far more than 15% adrift from *THE ARMAGEDDON FACTOR*, or, perhaps more to the point, than *CITY OF DEATH*, the repeat of which preceded it by a week or so—from the highly polished to the highly strident in one foul swoop. Whatever the intent, *THE LEISURE HIVE* was a confused piece of story telling, and it is a pity that it had to mark the entry of JN-T, because it coloured all that followed.

Normally, logic would dictate that the audience should be reassured that it is watching the same programme, and change should be gradual. However, *THE LEISURE HIVE* had none of that—it had *new* credits, dominating music, no humour, no flow, and *none* of the easy style of all that had preceded it.

MEGLOS followed, and was little better. Some of the dialogue is so poor that it is hard to credit that it was not changed by the director. In fact, it was not until the *third* serial, *FULL CIRCLE* that any semblance of quality returned. If that had been the first serial, and the time wasted on the first two had been put to improving the rest, then it could have been a very good season!

As it is, it left a lot to be desired. The story-telling techniques used were rather old and hackneyed—I'm afraid all the 'new talent' had much left to learn, and it is a pity they didn't learn it before they came to *DOCTOR WHO*. For example, *THE KEEPER OF TRAKEN* uses a very unimaginative sequence in the Tardis to introduce the Keeper's story of Traken. A sort of "Starship Log" approach, quite unsuited to the previously stylish presentation of *DOCTOR WHO*.

In fact, straight story-telling can be rather dull, and for the first time in its long history the programme, under JN-T, could be described as sometimes corny and sometimes downright boring. The sophisticated audience could be in no doubt that it was no longer required to watch.

JN-T has produced *DOCTOR WHO* now longer than anyone, and some would perhaps say for too long. It is fairly difficult to assess his period, because basically I don't like it as much as I might. If first we examine why I have this bias, then perhaps later in the article we can balance it a bit more.

Originally, my dislike stemmed from the sudden shift in the programme away from what had been a superb period of *DOCTOR WHO*, already covered in my piece on Graham Williams *(DWB:12/13)*. It seemed that everything in the new direction simply took a view to remove *all* the Williams' influences, and replace them with 'action drama". Unfortunately, action drama requires both action *and* drama! Neither of these has been very much in evidence. Also, the titles were changed. The humour removed. The sonic screwdriver destroyed. K9 retired to E Space. Very soon, even the Doctor was replaced . . . and every trap in the book was fallen into.

In television I can identify several 'traps" that programmes can fall prey to. For example, foreign filming. When the action palls, a bit of exotic location is thrown in for the hell of it, to prop up an ailing story storyline. Graham Williams avoided this trap in Paris, by having a storyline which had to be set in Paris, thus neatly side-stepping the problem. If *CITY OF DEATH* had been made in Britain, the locations would still have had to look like Paris—the fact that the scenes were real was just a superb bonus! On the other hand, *ARC OF INFINITY* could have been set anywhere, and could have even been more effective shot in London locations. O.K., so Amsterdam looks pretty, but it has *nothing* to do with the story. *PLANET OF FIRE* actually also avoided the "trap", to be fair, by being used as an anonymous location. It looked alien, and far better than a studio set!

Another trap is the return of old characters in a "retired" form. The first 'Star Trek' movie suffered from this, and the return of the Brigadier certainly did. What a lack of imagination! There is no reason for *DOCTOR WHO* writers to think chronologically. Time travel means endless possibilities, and yet we suffer from such small-minded scripts

Smallness is something that has also afflicted JN-T's Universe. The Universe is a very big place—and yet, the Doctor seems to have been making his travels in an increasingly smaller one. And everybody seems to know the Doctor and the Time-Lords; the Universe is created by an exploding space-ship motor (!), Frontios is at the limits of knowledge, and the Master even attempts to broadcast a message *"To the Citizens of the Universe"(LOGOPOLIS)*. Of course, this is ridiculous. Let us suppose that anyone is listening to this message and suppose they believe it, which I doubt, I wonder who will react by surrendering? And how does the Master, or anyone else for that matter, envisage *"taking over the Universe"*? He can only be in one place at a time, so I think the sheer mechanics of the affair are beyond any rational thinking. Far more believable to be, say, the Daleks and the Movellans fighting over Davros and the Doctor *(DESTINY OF THE DALEKS)*, or Scaroth wanting to change his mistake and save his people, the Jagaroth *(CITY OF DEATH)*. When ambition becomes *too* big, then it also becomes meaningless, and aliens wanting to *"take over the Universe"* do not belong in *DOCTOR WHO*. This is the trap of 'poor motivation'.

JN-T has made *DOCTOR WHO* much more visual in some respects. The space scenes have improved, and many of the effects(but not all) have been polished. And yet, the final result does not match up, mainly because the stories have been weak—and in *DOCTOR WHO* the story should be paramount. In fact, *DESTINY OF THE DALEKS* and *CITY OF DEATH* are both visually more pleasing than JN-T productions, whilst both having much better scripting and construction.

This has, in fact, been the major JN-T weakness. POOR SCRIPTS, POOR CONSTRUCTION AND CONTINUITY.

A good story *must* have a good premise and realistic dialogue. It should have well-paced action, periods of quieter assessment, and above all good flow to the climax at the end of each of the episodes. It should also have good continuity with the other serials in the season concerned, with the season preceding it, and a development of characters and situations towards the season to follow. These things have *always* been well done, until JN-T came along, and since then the programme has meandered along an indeterminate path with little sense of overall purpose or reason. Again I stress, as in my last article, that continuity with a serial from 1965 or 1975 is irrelevant, but constant changes week by week are *very* relevant, and leads to audience confusion and irritation.

In fact, many of the "problems" with JN-T need *not* be problems at all. There is no evidence, for instance, that removal of the sonic-screwdriver prompted writers to make the Doctor use his wits more. There is, instead, an increased and unreasonable use of the Tardis to solve every problem imaginable. For example, in *THE VISITATION* Adric and Tegan should have walked to the house from the Tardis in the dark, thus meeting much danger and action along the way. It is all too easy to set some co-ordinates (and everyone seems to be able to do it nowadays) and save time. What it actually means is that very little happens in a serial, and a possible 6-parter is rushed through at a furious pace.The faster you move, the *more* you stay in the same place !

Lack of development has certainly been due to lack of imagina - tion. Actually, the whole basis of the programme has moved back twentyone years into its roots, and the scripts have been ravag ing the past for ideas.

There are exceptions. There *have* been good ideas, although not always developed as well as they might have been. *CASTROVALVA* , the racing ships in *ENLIGHTENMENT*, *PLANET OF FIRE* , *THE CAVES OF ANDROZANI* have *all* been impressive. But the dross far out - weighs this.

"It's only science fiction" bleated JN-T in a reply to a reader criticising the show in the *Radio Times*, and this cop-out , I think, reveals the shallow thought that lies behind it.

"Change -and not a moment too soon" is a cry from the heart, and I think applies not to the Doctor, but to a need elsewhere. Such a pity that just as Peter Davison's performance came of age, he was gone. Now it is time for something new, and I hope that new blood will be allowed to bring new talent and new inspiration to Verity Lambert's ailing child.

THE VIEWS EXPRESSED IN THIS ARTICLE DO NOT NECESSARILY CORRESPOND WITH THOSE OF THE EDITOR.

Many readers have commented on Stephen Cranch's effective piece of artwork last issue titled 'Hinchcliffe Horror' which accom - panied Dr.Colin Barron's 'Violence in DOCTOR WHO Report'.To put the record straight for those who thought Stephen spent many a sleepless night in front of a scrapeboard to capture the atmos- phere, his original drawing is featured here in all its glory. The negative effect, to obtain a more 'horrific' feel, was done at DWB's printers—they simply 'reversed' the printing process so that all the white areas printed black and vice versa , a n experiment I'm pleased paid of. Simple, eh ?

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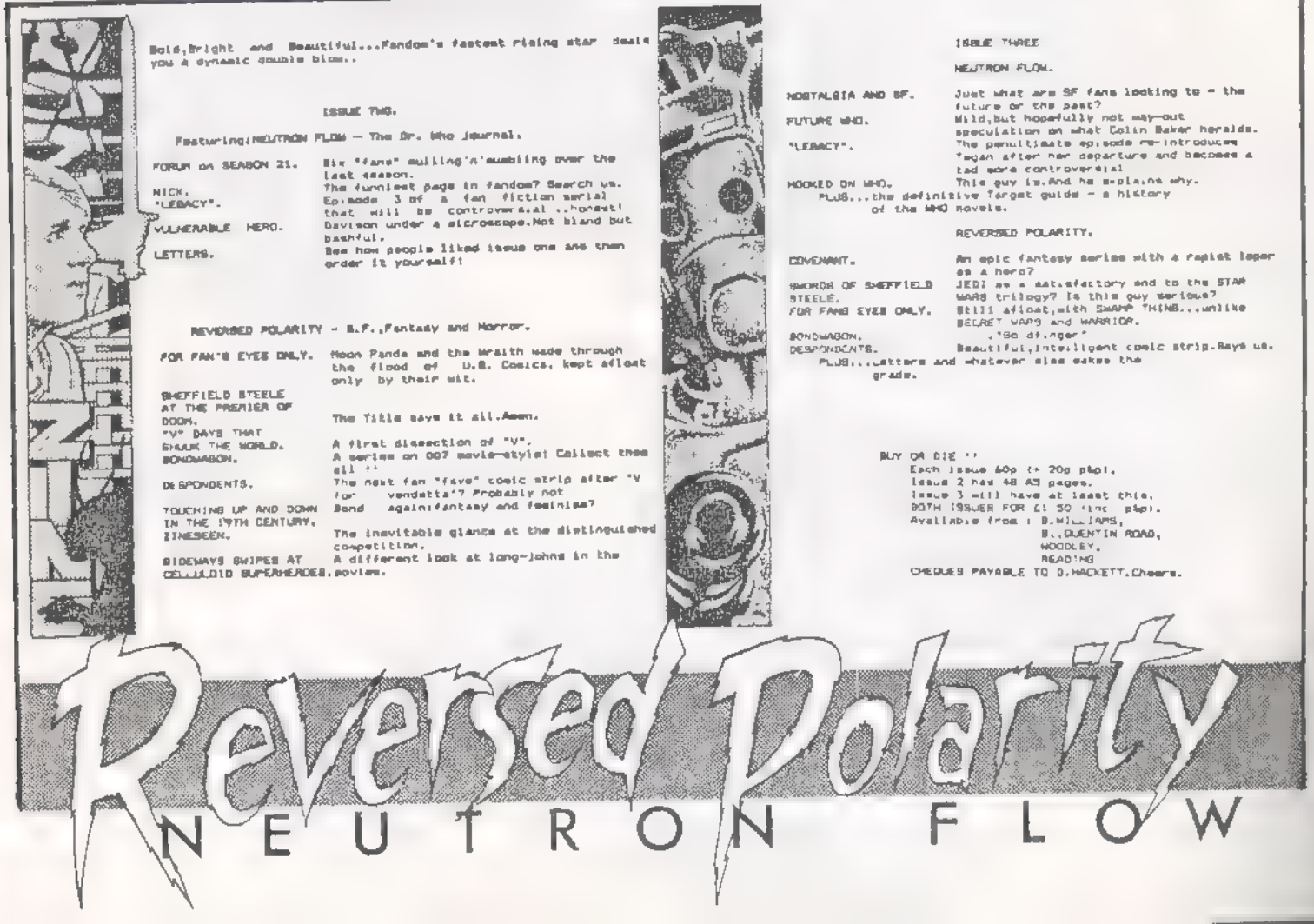
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THE COLIN BAKER INTERVIEW

'You have to use your own personality enormously to play this part'

[illegible] WEDNESDAY, [illegible]

COULD YOU GIVE US A BRIEF RESUME OF YOUR LIFE AND ACTING CAREER UP TO THE TIME OF YOUR APPOINTMENT AS THE SIXTH DOCTOR ?

"I was born, at an early age, in London. When I was two years old I was taken, kicking and screaming, by my parents up to Manchester where I went to school there and eventually to Manchester University, during which time I became interested in acting.

"I joined amateur dramatics societies, and after being told by a lot of people that I wasn't any good, I auditioned at various drama schools and ended up joining one of them (RAM, London Academy of Music & Dramatic Art), where I left and, shortly after, pursued a lustrous career in theatre for [illegible] years. My first job was in Liverpool, [illegible] about two or three years, I got my first [illegible] a series called 'Randall & Hopkirk' in which I played a rapist ! My next job was another classic series called 'Jason King' in which I played a sensitive young poet, and so I got stuck with all these mean and moody characters. Then there are lots of one-offs in various series—I must have done about 100—and 'The Brothers' as well. I did that for the best part of 3 years and when that finished I didn't do any television for about 5 years because that seemed to put the seal on my career —nobody wanted me after that —so I did a lot of touring around in thrillers and comedies, things like that'.

DO YOU FEEL YOU BECAME TYPECAST HAVING DONE THREE YEARS OF 'THE BROTHERS' ?

[illegible] actually an actor, and [illegible] particular part that [illegible] !"

SO HOW WERE YOU OFFERED THE ROLE AS THE 'SIXTH DOCTOR' ?

*"I had done a smallish part in ARC OF INFINITY(Maxil,. [illegible] being one to allow any part to be small I attempted to make it larger, [illegible] character that [illegible] I [illegible] [illegible] I [illegible] [illegible] [illegible]

assistant claimed it was her idea and the assistant floor manager claimed it was her idea ! But basically, the conversation went 'what about Colin Baker for the part ?' 'No, he's a s--t, don't want him !' 'No, but he's not like that really'. 'Yeah, alright, let's see him'... and it was offered to me !

WHAT DID YOJ THINK OF *DOCTOR WHO* BEFORE YOUR ASSOCIATION W I T H THE SERIES ?
"It's a programme I always watched when I could. I remember most of the Hartnells and Troughtons, thereafter I was working in the theatre so I dian't get much chance to see them. I saw a little of Pertwee, not a lot. One or two Bakers and, by chance, I saw a fair few of Peter Davisons. I suppose, as a result of doing one, I made a bit more effort to watch it".

NOW FOR THE INEVITABLE QUESTION: YOUR FAVOURITE MONSTERS AND VI LLAINS ?
"Tom Baker ! It does have to be pointed out that I made this crack at 'Tardis21' in America a couple of weeks ago and there was a severe response. There's a lot of joking that goes on between the Doctors. For example, Patrick Troughton and I take the pee out of eachother unmercifully—I call him a 'geriatric' and he calls me a 'fatty' and we sort of pass the time like that ! And because of this last convention we all cracked jokes about Tom (who wasn't there) and the hardcore Tom fans took it seriously. It does have to be said it WAS a joke".

ONTO A READER'S QUESTION AND CAROLE TAPLEY FROM CHESHIRE, AND NIGEL ADAMS FROM SUFFOLK BOTH ASK: *IF YOJ HAD THE CHOICE OF BEING THE DOCTOR IN A PREVIOUS INCARNATION WHICH WOULD YOL BE AND WHY?*
"In answer to who was my favourite Doctor, there's two answers to that—all of me or Colin Baker ! I don't have a favourite Doctor. Each has contributed something fairly unique to the part. It has become the sum total of all those parts so it's like saying 'Which is your favourite limb—your left arm, your right arm, your left leg or your right leg ?' I mean it's daft, it wouldn't be the same without any of them.

"To ask which one I'd enjoyed having played is a different question. I should think, probably, Patrick Troughton's Doctor, because I see myself more as an actor than a performer and as an actor that is an interesting part".

B.BHACHU FROM LEEDS ASKS: *WHAT IDIOSYNCRASIES, IF ANY, DID YOU PICK UP FROM YOUR FIVE PREDECESSORS, AND DO YOL HAVE A PET CAT ?*
"There are one or two mannerisms which I incorporate quite deliberately occasionally, as a little indication that there is a connection between myself and my previous incarnations. Rather than specify them, I think it's more fun for people to pick it out themselves. There's one that I do, at least once a story, which is of Hartnell".
IS THAT THE CLASPING OF YOUR LAPELS ?
"Yes. Oh, you spotted it ! Peter's more difficult. There isn't anything sort of positive of Peter, apart from being attractive, charming and delightful ! It's more of a feeling than an idiosyncrasy that I've tried to get in.

"The answer to the other question is yes, I have five cats !"

WHAT DO YOU THINK IS THE MAGIC INGREDIENT BEHIND THE SHOW'S SUCCESS ?
"If I could answer that one I'd go into production I think! It's a combination of many things—it's chance, the fact that it happened the right time and that it was good. That's the basic answer—it's a very good programme. It's got ingredients like the old-fashioned heroism, a touch of the King Arthurs, Biggles ... Very much a part of modern mythology. Now it's been going on for 21 years it's going to last forever, obviously. It's very English as well but I think the one thing that would kill it stone dead is if it tried to compete with 'Star Wars' and high tech space sci fi stuff, but it's not made of that".

SO YOU THINK NOT HAVING ANY MONEY IS MORE IMPORTANT TO IT ?
"I think it would benefit enormously from having a bit more because it means some corners which are cut, quite disastrously at times, wouldn't have to be. But I don't think it needs the same kind of budget that 'Star Trek' could have. I don't know what the figures are but the budget for an entire season of DOCTOR WHO wouldn't pay for the first 10 minutes of a 'Star Trek' film, —— it's extraordinary"

HOW MUCH PERSONALITY OF YOUR DOCTOR IS YOJR OWN AND HOW MUCH IS CRAFTED BY JOHN NATHAN-TURNER AND ERIC SAWARD ?
"I don't think they have got anything to do with it at all ! Of course, it depends on the scripts. But the reason they offered it to me was because of at the end of several sessions of talking about it, we agreed on the way it should be played. I don't think I've had anything laid on me that I didn't want and I don't think they have either. You have to use your own personality enormously to play this part. You can't pit yourself into something that's uncomfortable—you have to use yourself".

(I DON'T KNOW IF I'VE WORDED THIS QUESTION VERY WELL): H O W DO YOU GET ALONG DOUBLED JP WITH NICOLA BRYANT ?
"Very well, considering it's her first job, never mind her first television. She's a very talented young lady. She's obviously made a hit, certainly with the male fans of the programme".

WOULD YOU PREFER MORE OF A HOLMES/WATSON TYPE SET UP RATHER LIKE THE COMBINATION OF THE FIRST DOCTOR AND IAN CHESTERTON ?
"I think, in a way, that's exactly what we've got ! Holmes is the one that does all the work and the bungling idiot who asks all the stupid questions is typified by whoever is the current companion. By that question what you mean is someone who isn't always saying (cue Peri accent) 'Ducktorrr, why are we doing this ?'

A COMPANION THAT CAN THINK A BIT MORE AND DOESN'T HAVE TO FEED YOU YOJR LINES SO MUCH ?
"There is a lot of trouble in writing. One very good way of conveying to the viewer what is happening is by having somebody in the story who is in the viewer's position, ie:doesn't know what is going on. So, in order to find out you are going through a 'Parallel space continuum' and that the 'Time-warp is contorted round your navel' you need someone to say 'hey, what's happened Ducktorrr...' It's just a convention, it's harder to write if you don't have that convention".

CHANGING THE SUBJECT SLIGHTLY, HOW WAS YOUR COSTUME DREAMT UP ?
"Dreamt up ? I thought you said 'jumped up' ! There she lies (pointing to the costume draped over a chair), I throw it a biscuit every every hour or so. That's the one area I found hardest to have an original idea about. I got books out of the library on costume and my first idea was one that was no use at all because it was, basically, the Master's costume—to be all in black and quite severe. And then John said 'What about something that's just totally bad taste ?' He doesn't give a damn, we just grabs the first thing and puts it on ! Actually, after about five or six attempts at designing different things,it worked and now I'm very fond of it. I would miss it severely if it was taken away from me. It does grow on you ".

JAMES HEIDEN FROM ESSEX ASKS: *WHO HAD THE IDEA FOR THE CAT BADGE ON YOJR LAPEL ?*
"That was my imput, that was !"

DID YOJ FIND IT EASY TO FOLLOW IN PETER DAVISON'S FOOTSTEPS ?
"I think the more regenerations there are, the easier it is for every actor because now one is used to the idea of regeneration —I think the hardest of the lot must have been Patrick Troughton because they'd had William Hartnell for three years and the idea of the same part being played by somebody else had never occured to anybody. Therefore, for him to be accepted it must have been hard. Jon Pertwee less hard and ditto on down the line. I think probably it was harder for Peter, in a sense, because there was a whole generation that had only seen Tom who had done it for seven years. I think that people that watch it now, even the younger ones, have got used to the idea of change because they hadn't had Peter that long. So, in that sense, it probably made it easier for people to accept me. It doesn't make any difference to me—it's how other people accept it. I know that most people have a favourite Doctor and that favourite is, usually, the one that they saw first, or the one that they took to first. If you really like someone and someone else comes along you've got a resistance".

DID YOU GET TO MEET PETER DURING FILMING OF THE REGENERATION SCENE ?
"I've met him before on ARC OF INFINITY, but of course I dian't know I was playing the part then. I was only slightly involved in CAVES OF ANDROZANI because I only turned up on the studio day and filmed it".

DID YOU DISCUSS THE ROLE TOGETHER ?
"We didn't have much time to do that because he was very busy. No, I can't say we did".

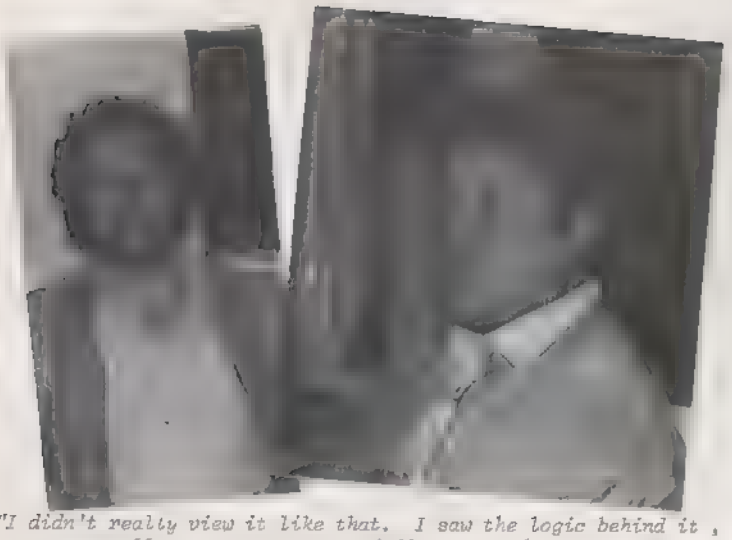
DID HE SEEM UPSET AT ALL THAT HIS ERA WAS COMING TO A CLOSE ?
"I think that he was 'sad' that he was going because I think the 'Who thing becomes very much a part of you, but I think it's a decision that he made which was right for himself—he'd given himself three years and he'd done three years—and he tells me now that sometimes he thinks 'Oh dear, I wish I hadn't gone because I enjoyed it so much'".

PAUL GRIFFITHS FROM CHESHIRE ASKS: *ARE YOU PLEASED WITH YOJR FIRST PERFORMANCES AS THE DOCTOR AND WILL THE DOCTOR'S IRRATIONAL BEHAVIOUR FROM 'THE TWIN DILEMMA' BE CONTINUED ?*
"It won't continue in such a ferocious form but there will be occasional glimpses of that Doctor here and there, ie:he'll never be totally predictable.

"Am I pleased ? I'm never pleased with what I've done,I don't think anybody who's making anything, be it a performance or a sculpture. You can never say 'that' is something I am totally satisfied with but there are always little bits that might improve".

TWIN DILEMMA WAS VERY RUSHED BECAJSE OF THE STRIKE BY THE SCENERY SHIFTERS. WHAT DID YOU THINK OF THE END RESULT ?
"It wasn't rushed, it took forever ! As a result of the strike instead of having ten days rehearsal we had about three weeks, which meant we had tons of time for it ! I'm too close to it to be able to judge it—I'll let other people say what they thought of it. I really have no yardstick to judge it against, it's not even in the context of the season I've done".

DID YOU LIKE BEING 'TACKED' ON THE END OF PETER DAVISON'S FINAL SEASON ?



"I didn't really view it like that. I saw the logic behind it, because usually you get a transmodification and then you have to wait a year—I would always find that rather frustrating so I think it was quite nice. It also helps Peter—at least everyone knows he has finished so he can logically go on and do something else.

"We were geared up to a point where we were ready to do it and then suddenly we couldn't, but in that sense it took pressure off me as it meant that I had a few more days to just sit on it and relax on it".

READER DOUGLAS ANGEL ASKS RATHER BLUNTLY: *ARE YOU PUTTING HUMOUR AND ECCENTRICITY IN THE SAME WAY THAT PETER DAVISON DID.'*
"I can't—if Peter Davison didn't do it then I can't do it in the same way can I ?

"I have no comment whatsoever to make on Peter—I'm sure he did exactly what was right for his character and his scripts. I'm certainly aiming towards being more eccentric, I don't mean more than Peter but more eccentric than perhaps I am in the scripts, but that's just the way I see the part. Peter had to follow Tom Baker and Tom had put a lot of humour and eccentricity into it and I think it was a policy decision by both Peter and the programme that you don't follow somebody as strong as Tom was by doing the same thing. You have to present something different".

WHAT WAS IT LIKE TO WORK WITH PATRICK TROUGHTON, YOUR PREDECESSOR OR FOUR TIMES REMOVED ?
"Wonderful ! I've known Patrick for many years. I shared a flat with his son for years, David Troughton, who was in CURSE OF PELADON and WAR GAMES. I was sharing the flat with him when he did CURSE OF PELADON because I remember he came back one night and said would I like to go and see a musical as he was going with Katy Manning, so Katy, he and I went to see 'Godspell' together. Katy's wonderful—I've done a couple of plays with her and I know her quite well. When David subsequently got married, I was his best man and obviously I met Patrick at the wedding and I've seen him off and on since.

"It was wonderful to work together. We were a bit badly played jokes on eachother and Frazer was wonderful as well. Fr k became very good j nds again o n that story. I still mi s them !"

MATTHEw SMITH FROM EAST SUSSEX, HE HAS THREE QUESTIONS: *DO YOU HTON HAVE BIG PERSONALITY CLASHES IN 'TWO ERS'. TO TEASE JAMIE ABOUT HIS KILT AND DO YOU GET TO QUE O ANY MONSTERS NEXT SEASON ?*
"Do Patrick and I have personality clashes ? Patrick and not but Doctor 2 and Doctor 6 do and they are quite fun too ' , Jamie did get teased about his kilt, I'm afrai nned 'the Golden Egg Award' on 'The Late cently you may have seen a little more '

"Third part of the question—YES !"

DO YOU PREFER WORKING WITH OLD ESTABLISHED ENEMIES LIKE THE CYBERMEN, THE SONTARANS AND THE MASTER, COMPARED TO NEW ADVERSARIES LIKE THE RANI, SIL OR THE GASTROPODS ?
"I would be very disappointed if I didn't meet the Cybermen, the Daleks and the Sontarans etc. But on the other hand I think the programme would stagnate if it didn't bring in, occasionally, new opponents—The Rani, played by Kate O' Mara, is brilliant, and Sil is incredible—Nabil is a wonderful actor inside this cross between a slug and a snail—it's brilliant !"

A STOCK QUESTION, BUT INTERESTING NONETHELESS: *W H A T IS YOUR FAVOURITE STORY SO FAR ?*
"I'll have to finish the season before I can answer that properly because I have no idea what the Dalek one will be like. What I find extraordinary is that I did the first, the Cybermen one, and I thought 'Right, nothing's going to beat that, that was a real cracker', and then along comes VENGEANCE ON VAROS which, because it's got no enemies I've heard of before, this Sil thing, I thought 'Pah', and suddenly that was phenomenal".

I HEARD MICHAEL GRADE LIKED THAT VERY MUCH WHEN HE [illegible] I RECENTLY ?
"Yes, I heard that [illegible] thought 'That's i [illegible] and out in Spain and Sontarans an [illegible] rce... and then we did THE MARK OF THE RANI, so I [illegible] all brilliant this season and now this one(TIMELASH. I think it is going to be a season where you're going to have difficulty in choosing your favourite !"

MOVING ONTO THE FANS AND WHAT DID YO THINK OF LAST MONTH'S HUGE AMERICAN CONVENTION 'TARDIS21' ?
"For me it was very rushed because we were rehearsing TIMELASH. We'd rehearsed for two days, went out on the Friday night, arrived there 12 hours later but it was still Friday night, did a sort of DOCTOR WHO cabaret, went to bed, got up, d i [illegible] chats, photographs, autographs, interviews all day [illegible] the next day, got a plane, came back and went straig [illegible] irport to rehearsals, so I was actual ."
KNACKERED ?
"That's th word appropria '"

WAS IT WHAT YOU'D EXPECTED ?
"I've been to a couple over there before. I think the only way I'd ever enjoy those is if I could go out a day early and leave a day after. The ones I have been to I've sandwiched in between rehearsals which means you're trying to please a lot of people in a very short time and you get very tired".

WHICH DO YOU PREFER THEN, THE U.S. ONES OR THE MORE FORMAL U.K. ONES SUCH AS 'WHOCON' ?
"I've only been to one here. 'Whocon', I was just there for an afternoon and it was very relaxing and enjoyable and I got in my car and drove home again. It's very hard to compare [illegible] things—there's a whole ballyhoo about getting onto a [illegible]..."

DO YOJ FIND THE FANS MORE 'HYSTERICAL' IN AMERICA COMPARED TO THE 'RESERVEDNESS' OF THE BRITISH FANS ?
"No, not really. More passionate maybe. I find that British fans are a bit more laid back about it, that the degree of involvement of the programme comes out in conversation rather than in the fact that they look at you as if you've stepped off another planet—but that's in the British nature anyway".

ARE YOU PLEASED *DOCTOR WHO* IS MOVING BACK TO SATURDAY ?
"Yes, delighted !"

AND DO YOU THINK VIOLENCE HAS A RIGHTFUL PLACE WITHIN *DOCTOR WHO* AS NEXT SEASON HAS A VASTLY INCREASED HORROR ELEMENT ?
"Yeah, lots of it ! I love violence, not half — decapitation, blood flowing..!"

STEPHEN BROOME FROM KENT ASKS *HAVE YOU AN ALL TIME [illegible] 'DOCTOR WHO' STORY ?*
"I haven't really got an all time favourit [illegible] WENG CHIANG, I enjoyed that one. I like [illegible] the telephone line throttling people(TERROR OF THE AUTONS). Yes, I like the idea of being leapt at by Mary Whitehouse ! CELESTIAL TOYMAKER I liked, way back..."
ACTUALLY ROBERT HOLMES WROTE TWO OF THOSE STORIES AND HE'S ALSO WRITTEN *THE TWO DOCTORS.*
"[illegible] at's a coincidence because I th [illegible] without question. Did he reall [illegible]

D.MASTERS FROM ESSEX ASKS: *WILL YOU TAKE THE CHARACTER O F TH [illegible] WITH YOU LIKE TOM BAKER WHO DIDN'T BECOME [illegible] AKER AGA [illegible] EFT 'DOCTOR WHO', OR WILL YOU PUT 'DOC [illegible] A [illegible] D OF THE DAY AND BECOME COLIN BAKER AGAI [illegible] , WILL YOU BE THE DOCTOR CONTINUOUSLY OR NO [illegible] recording of the programme on CAVES OF A [illegible], got out of my car, opened my front door, walked in to my wife, who was sitting watching television, and I there and said 'I AM THE DOCTOR' and she looked at me and 'Oh yes ? Could you take the rubbish out please ?' And sort of sums it up really. I was doing it as a j [illegible] don't take the character home with me and with the thre [illegible] between the series I will doubtless do other things [illegible] are offe [illegible] to me'*

DOUGLAS POTTER FROM SURREY ASKS *HAVE [illegible] ING YEAR TO USE YOJR 'STAR STATUS' FOR FUND- [illegible] DEATH RESEARCH CHARITY ?*
"Whenever I have time, yes. I'm very heavil involved with it".

AND FINALLY, HOW LONG DO YOU THINK YOU WILL STAY AS THE 'SIXTH DOCTOR' ?
"It's tempting to say forever ! The way I feel at the moment [illegible] much and I can't forsee myself wishing t o [illegible]. I had this little temptation to wish to beat [illegible] as record of 7 years. I certainly might be around for [illegible], I think that will be fun, and who knows, if they make a film I would like to be around for t [illegible]

"I'm not an actor who thinks 'I mustn't be typecast'. T h e moment you do one episode a the Doctor you're typecast so you might as well do ten years [illegible] 3 !" COLIN BAKER - THANKYOU.

Attack of the Cybermen

Serial 6T
2 episodes

Writer : ERIC SAWARD
Director : MATTHEW ROBINSON
Designer : MARJORIE PRATT
Incidental Music . MALCOLM CLARKE

Ep'1-Saturday January 5th 1985, 5 20pm / Ep'2-January 12th.

SETTING: Earth 1985 and Telos.

CAST INCLUDES
(Cybermen)
Controller.....MICHAEL KILGARRIFF
Leader.....DAVID BANKS
Lieutenant.....MARK HARDY
Stunts.....PAT GORMAN and KEN BARKER

Lytton.....MAURICE COLBOURNE
Griffiths.....BRIAN GLOVER
Flast.....FAITH BROWN
Varne.....SARAH GRELNE
Rost.....SARAH BERGER
Russell.....TERRY MOLLOY
Bates.....MICHAEL ATTWELL
Stratton.....JONATHAN DAVID

The Cybermen plan one of their most dastardly plots yet — to go back in time to prevent the destruction of Earth's twin planet , Mondas, in the late 1980s. But the only way they can succeed to destroy Earth itself.

London in the present day and Lytton and his men are still at large, but who are their new masters, and what is their sinister purpose ? The action carries us from a 'disused junkyard'to the ice tombs on Telos, in the same lightening-paced style f r o m RESURRECTION OF THE DALEKS, and though the script is penned by a new-to-the-programme writer (with a little help from a friend) , it carries many of the popular and shocking themes of yesteryear as well as a new race of humanoids, the beautiful Cyrons, w h o also have an uncanny interest in the tombs of the Cybermen.While the sets are not, unfortunately, to the same designs of 1968,the exterior scenes remain true to the original Telos.

Vengeance on Varos

Serial 6V
2 episodes

Writer : PHILIP MARTIN
Director : RON JONES
Designer : TONY SNOADEN
Incidental Music : JONATHAN GIBBS
Make-up : DORKA NIERADZIK
Costumes : ANNE HARDING

Ep'1-Saturday January 19th / Ep'2-January 26th.

SETTING: Varos.

CAST INCLUDES.
.....NABIL SHABIN
The Governor.....MARTIN JARVIS
Jondar.....SHAUN CONNERY
The Chief.....FORBES COLLIN
Etta.....SHEILA REID
Arak.....STEPHEN YARDLEY
Quillam.....NICHOLAS CHAGRIN
Areta.....GERALDINE ALEXANDER

What depths of depravity and degradation are plumbed o n the sickened planet of Varos ? Can the malignity of the alien delegate be exposed ?

FRONTIOS director Ron Jones spreads the atmosphere and tension thickly throughout this story, helped by actors of the finest calibre, many of whom have appeared in the show before. T h e ultra-villainous 'Sil' has to be one of the finest embodiments of evil to be portrayed on the show—his nature is just about what one one might expect from a man who's half maggot ! If the horror doesn't send 'em scuttling behind the sofa in this one , then nothing will ! If you thought you were going to have to wait another 8 years for another CAVES OF ANDROZANI then y o u have a pleasant surprise in store...

Mark of the Rani

Serial 6X
2 episodes

Writers : PIP and JANE BAKER
Director : SARAH HELLINGS
Designer : PAUL TRERISE
Incidental Music : JOHN LEWIS

Ep'1-Saturday February 2nd / Ep'2 February 9th.

SETTING: Earth.

CAST INCLUDES:
The Master.....ANTHONY AINLEY
The Rani.....KATE O'MARA
Lord Ravensworth.....TEPPANCE ALEXANDER
with GARY CADY, GAWN GRAINGER.

Why is the Master intent on stopping the meeting of a group of famous men, and who is his new Time Lord ally ?

Colin Baker's former co-star from 'The Brothers', the volup - tuous Kate O'Mara, joins the ranks of DOCTOR WHO villainesses in a dynamic (literally) performance. The exterior filming, which took place in Shropshire, was so upset by continuous doumpours of rain that a great deal had to be re-scripted for the studio filming (see if you can spot the joins,. The action is set on Earth, but to name the year would reveal a subtlety in the plot?

The Two Doctors

Serial 6W
3 episodes

writer : ROBERT HOLMES
Director : PETER MOFFAT
Designer : TONY BURROUGH
Incidental Music : PETER HOWELL
Make-up : CATHY DAVIS
Costumes : JAN WRIGHT
Sound . KEITH BJRDEN
Sound Effects : DICK MILLS
Production Manager : GARY DOWNIE
Sontaran Masks : RICHARD GREGORY

Ep'1-Saturday February 16th / Ep'2-February 23rd / Ep'3-March 2.

SETTING. Earth, Deep-space...

CAST INCLUDE.
The Doctor.....PATRICK TROUGHTON
Jamie McCrimmon.....FRAZER HINES
Sontarans.....CLINTON GREYN and TIM RAINHAM
Shockeye.....JOHN STRATTON
Oscar.....JAMES SAXON
Chessene. .....JACQUELINE PEARCE
Dastar . .....LAWRENCE PAYNE

Roasting in the blazing Spanish sun, the two Doctors face the might of the Sontarans. But how are we reintroduced t o t h e second Doctor and Jamie? We meet up with them again as they bid farewell to Victoria at the end of FURY FROM THE DEEP and before WHEEL IN SPACE, and are summoned by the Time Lords in the fight against the cloned warriors.

Garnished liberally with an excellent supporting cast , this story looks set to be the main course of the Season's fare. John Stratton gives a deliciously wicked performance as Shockeye, one of the race of the new aliens introduced in this story called 'Androguns'. Never is a syllable wasted as he delivers h i s lines with relish. The redesigned Sontarans, however, will not be to everyone's taste. No doubt Robert Holmes will again b e accused of cannibalising ideas from his previous works, but he still maintains the high standard of writing that has made him so popular.

Timelash

Serial 6Y
2 episodes

Writer : GLEN McCOY (?)
Director : PENNANT ROBERTS
Incidental Music : LIZ PARKER
Special Effects · KEVIN MOLLOY

Ep'1-Saturday March 9th / Ep'2-March 16th.

SETTING. Kelfer and Earth.

CAST INCLUDE.
'The Old Man".....DENIS CAREY
Herbert.....ROBERT ASHBY
Vena.....JEANANNE CROWLEY
Tekker.....PAUL DARROW

Well, well, well(s), what have we here ? Pennant Roberts, yes, he's back, obviously displaying his penchant for directing large equatic monsters, this time one called the 'Borad', which looks set to do to TIMELASH what the Myrka did for WARRIORS O F THE DEEP ! Will it end JN-T's so far untarnished record of having a flawless story as the penultimate of the season ?

Paul(yawn...)Darrow returns to DOCTOR WHO to deliver his usual acid performance and Denis Carey is also back providing his most ethereal voice for "The Old Man". And by the way, watch out for the android with the yellow hair and black face. .

Revelation of the Daleks

Serial 6Z
2 episodes

Writer : ERIC SAWARD
Director : GRAEME HARPER
Designer : ALAN SPAJLDING
Incidental Music : ROGER LIMB

Ep'1-Saturday March 23rd / Ep'2-March 30th.

SETTING: Necros.

CAST INCLUDES
Davros.....TERRY MOLLOY
OTHERS HAVE YET TO BE FINALISED BUT SHOULD READ AS FOLLOWS·
Dalek Voices.....ROY SKELTON
Dalek Operators...JOHN SCOTT MARTIN, CY TOWN a n d TONY STARR

what is Davros' involvement with the mortuary of Nicros ? E a t your heart out Mary Whitehouse..! (See DWB:1 9 f o r further details...).

CLASSIFIEDS & AD RATES

WANTED:Old fanzines(especially SHADA, AGGEDOR, CYGNUS ALPHA , TARDIS, EYE OF HORUS, CLOISTER BELL, SPACE RAT), C.T.s, CMS , Data Files, 'The Making of DR WHO (1st edition).State prices and conditions to: Mr. N.Bird, 56 Beccles Road, Oulton Broad, LOWESTOFT, Suffolk, NR33 8QY.

WANTED:'Radio Times 10th Anniversary Special'. Prices to : Tim Westmacott, 84 Auckland Rd POTTERS BAR, Herts EN6 3HS.

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EDITORIAL

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*I hope you've enjoyed this special issue of DWB. The highlight, for me, was meeting Colin Baker, and I can safely say that anyone who had doubts about his competence and enthusiasm as the 6th Doctor can cast them aside for we are surely blessed with an actor who clearly cares a lot for t h e part he is playing as well as displaying a fluent knowledge of the programme's past . Personally, he struck me as a very naturally genuine person who possesse wit and charm in abundance and on behalf o f the readers of DWB I would like to wish Colin Baker the best of luck with the role a n d his future career. Colin chose *Matthew Smith as the sender of his favourite question so he wins a signed photograph o f Colin Baker. (From Hastings, East Sussex).*

Season 22 is almost upon us and looks set to rival Season 21 in the popularity stakes. But what glaring similarities it bares with the season a decade earlier ... the debut season of a new Doctor , called Baker, stories involving Sontarans, Daleks and Cybermen (though not in that order !). and a second story which looks set to be a real showpiece. It's also interesting to note that TERROR OF THE ZYGONS was originally part of Season 12 as well... E a c h season also features three titles with 'of the', a one worder, a two worder and a n in/on in the title, but that's just being pedantic !

In contrast to the Summer Special, this time we have gone to the extra expense of using full page photos. Of course, this made the task of choosing which photos to use even harder, being half as many. T h e cover really needs no explanation but you may remember in the Summer Special my request for any colour material that may exist from the Troughton era, hence the inclusion of two photos which, a s well as being published for the first time , also have much in common with the 22nd Season ! Lastly, with our recent spate of correspondence concerning Mary Whitehouse , plus the fact that Season 22 looks set to put the meaning of horror back into 'WHO, what better than a chilling scene from a story that typifies all that Mary Whitehouse dislikes about DOCTOR WHO—Hinchcliffe's all time classic—THE PYRAMIDS OF MARS. (Incidentally, we have given Mary Whitehouse the 'Right to Reply' next issue...

The 'SHADA Campaign', highlighted last issue, has got off to a very slow start. I wouldn't like to think DWB readers a r e apathetic too, and though I'm sure n o t everyone owns a video-recorder, or are ardent fans of Graham Williams, I'm s u r e many people are relying on others to write in. Therefore I will repeat my request. If you would like to see BBC Enterprises release the unfinished story SHADA onto BBC video, completed with narration and graphics, then please send in a letter saying so and I will pass them all onto the BBC .

Finally, thanks to everyone who sent me Christmas cards, greatly appreciated, and I wish you all a Merry Christmas a n d a Happy New Year (see you in '85) !!!

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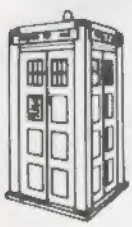

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